

Nixon vs. the City's Top Crimefighter, by Peter Maas
Where to Get the Best Breakfasts in Town

40 CENTS

JUNE 30, 1969

NEW YORK

Is there a good life beyond Central Park West?

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Learn about the West Side Renaissance
by Nicholas Pileggi



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Page 24**Nixon vs. the City's Top Crimefighter***By Peter Maas*

The law-and-order heroes in the Nixon Administration are, from all appearances, doing everything in their power to gun down New York City's U.S. Attorney, Robert Morgenthau, and replace his effective campaign against organized crime with a "super strike-force." This politically motivated move, according to many concerned observers, may not be an improvement.



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Page 28**Renaissance of the Upper West Side***By Nicholas Pileggi*

Not long ago, much of the area between Central Park and the Hudson was about to be written off as some of the city's worst urban blight. Now there has been a sharp reversal; the West Side teems with some of the most interesting people in town, with new businesses and houses, with a reborn vitality that any visitor can immediately sense.



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Page 56**Arriving at the Naked Truth***By Peter Hellman*

To get together a cast for an off-Broadway revue is one thing; to get the actors used to performing with each other in the nude without self-consciousness is something else. This is how the director of *Oh! Calcutta!* brought it off.



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THE LIVELY ARTS**Page 42****That's No Gap; That's a Real Live Hiatus***By Judith Crist*

Summer doldrums are upon us, with movies for folks who've put their brains in mothballs.



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Page 44**Theatre in the Green***By Bernard Simon*

Summer theatre fare used to mean *Springtime for Henry* and little more. Now it means a lot more. Here's a guide to the varied entertainment on the straw-hat circuit an easy drive from New York City.



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Page 55**Wandering Minstrels***By Alan Rich*

The streets and the parks are alive with the sound of music, illegal but communicative.



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Page 58**Oh! Bomb! Ay!***By John Simon*

As a whole, *Oh! Calcutta!* is considerably less interesting than some of its parts.

MISCELLANY**Page 4****Between the Lines****Page 6****Letters****Page 10****The City Politic: Room at the Bottom, Boredom on Top***By Gloria Steinem*

West Side activists start a child-care center.

Page 12**In and Around Town****Page 40****Best Bets****Page 59****The Passionate Shopper: Watch Those Manors***By Claire Berman*

Following her survey of outings for the family, Mrs. Berman now offers some suggestions for trips to some of the stately manor homes in the area, for those times when the kiddies are otherwise occupied.

Page 62**The Breakfast Circuit***By William Clifford*

A handy guide for where to start the day, gustatorily at least, ranging from stand-up joints to elegant hotel dining rooms.

Page 65**Mapping New York: Greenwich Village Restaurants****Page 67****New York Magazine Competition***By Mary Ann Madden***Page 68****World's Most Challenging Crossword***From The Sunday Times of London*

Cover: If Faye Dunaway can live on the Upper West Side, things in the area must be looking up. Photo by Jerrold N. Schatzberg.

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This One



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Next Week: Women's Liberation—Aftermath

Between The Lines

"If you're a career girl on bennies or a millionaire, the East Side's home," one confirmed West Sider told Contributing Editor Nicholas Pileggi. "But as far as I'm concerned, if you want to live in New York, it can only be done on this side of town." Five years ago it was a different story. The 64-block-long area between Columbus Circle and Columbia University had a reputation for being so crime-ridden—and was, for the most part, so blighted—that, as Pileggi writes, "even Chicken Delight wouldn't deliver."

But the single most immutable thing about this town is its capacity for change. Today, Mayor Lindsay told Pileggi, "The Upper West Side is probably enjoying more of a renaissance than any other single neighborhood of our city." Heralded by the construction of Lincoln Center in 1963 and the designation of urban renewal areas offering unusual opportunities to brownstone renovators, the second wave of the West Side construction boom is now beginning to crest. Seven hundred million dollars will be spent over the

Theatre opened last month with an off-Broadway hit. Also, some of the best playgrounds in the city are springing up and there are plans for extending Riverside Park south to 59th Street and for converting West 63rd Street between Lincoln Center and Central Park into a mall.

Of course the updated West Side Story isn't all bluebirds. The crime rate is still high and there are real, if inevitable, problems growing out of the need to relocate people whose buildings have been "renewed" out of existence. But if the most pressing threat is, as City Councilman Theodore S. Weiss suggests, that the new West Side "runs the terrible danger of becoming the East Side," reporter Pileggi's proclamation of a renaissance seems empirically justifiable.

N. B.: Another of Pileggi's *New York* articles, "Restricted Co-ops: The Gentlemen's Agreement" (Mar. 17), has managed to make a dent in the steely East Side real-estate Establishment. Frustrated would-be co-op owners have spoken out, and the City and State Commissions on Human Rights and the American Jewish Committee are sponsoring investigations. An A.J.C. spokesman says, "We have a list of more than 100 luxury buildings we have reason to believe are involved, many of them the pre-war co-ops on the upper East Side. Our main purpose is to discuss the situation with the tenant boards and make them see the error of their ways. Then we can get something done about mending them." And, as a result of Craig Karpel's *New York* report, "Ghetto Fraud on the Installment Plan" (May 26 and June 2), the Speaker of the New York State Assembly, Perry B. Duryea Jr., has called for an immediate statewide investigation to determine the need for new legislation. He has asked the Joint Legislative Committee on Consumer Protection to undertake an in-depth study and to schedule public hearings on "concentrated and sordid gouging of those in our society who are least able to defend themselves."

Karpel tells us that a Harlem furniture dealer called him after reading the article. "He admitted he was involved in ghetto fraud and said he wanted to do something about it. But he didn't know what. So I sent him over to the National Office for the Rights of the Indigent and he's going to testify at the hearings. I only hope this brings forward a few more honorable gentlemen."



The Upper West Side: in transition

next few years on new commercial and institutional buildings and middle-income apartment buildings. Significantly, following a private study documenting the area's dramatic transition, Alexander's Inc. announced plans to build a \$10-million, six-level, 230,000-square-foot department store (and a 1,000-seat movie theatre) at the corner of 96th and Broadway.

Smaller entrepreneurs, too, are prospering as never before in recent years on the Upper West Side. Zabar's Gourmet Foods, for example, is expanding, many new restaurants and boutiques are opening and the new Promenade

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Letters

Ghetto Fraud

Having once been Acting Commissioner of Licenses and Consumer Affairs, I have been and continue to be deeply concerned with the problems of ghetto fraud. ["Ghetto Fraud on the Installment Plan," May 26] While these forms of trickery are well known to those of us engaged in the fight for effective consumer protection, we have had to deal with an overwhelming amount of public indifference and apathy.

The media in all its forms must crusade to educate the public to the real cost of credit and the deceptions that are practiced upon those least able to afford it.

Joseph L. Forstadt
former Acting Commissioner,
Departments of Licenses and
Consumer Affairs

As an ex-New Yorker who experienced at least three instances of fraud or shady dealings in the three years of my residence, thank you! These events are now most vividly viewed through the retroscope with the light that Craig Karpel's recent two-part series provided.

I hope that other readers have similarly viewed some of their own dealings with agencies, businesses and landlords, and realize that the poor are not the only victims of these charlatans.

We all, certainly, have had, or know of, cases of the never-delivered-summons (a neat trick of landlords) or the quick-to-the-scene tow truck (all too ready to haul one's car away for an interminable incarceration and an exorbitant repair bill). Having butted heads with the Better Business Bureau, I agree with the evidence presented [about] its frustrating inefficiency. I do hope that the Consumer Protection Act will be effected and that *everyone* in New York City who is ever duped will complain—and loudly!

Mary Susan Ballard
Gainesville, Florida

No-Fee Jobs

I read with unusual interest Barnard Collier's article in your May 12 issue on how it feels to be down and out.

I wish you would let your readers know that there is at least one employment agency in New York, the New York State Employment Service, where

"down and outers" can get the services they need without paying a fee. Several of our offices throughout the city are specially equipped to serve persons looking for short-term jobs.

If Mr. Collier had come to our Hotel and Restaurant Office at 247 West 54th Street, for example, we could have met his immediate need for a day's pay. Moreover, we would have informed him about temporary shelters and would also have tried to determine how else we could have helped him to realize his full potential on a steady job best suited to his total capacity.

S. H. Gottlieb
New York State Employment Service

Mr. District Attorney

Bravo for Nancy Mayer's colorful brief on Bronx District Attorney Burton Roberts [May 19].

Now, more than ever, we need live-wire, hard-working, straight-talking, gutsy men in high places. Like Al Smith, Fiorello LaGuardia, Tom Dewey, Frank Hogan, Tom Hoving. And like Burt Roberts.

Count me among the "lot of people [who] think D.A. Roberts has done a tremendous job with the office and are predicting great things for his future."

James J. Finnerty
The Bronx

After reading "The Toughest District Attorney in New York," does anyone wonder why minority groups and students have lost all respect for law enforcement? Here the highest law enforcement officer in The Bronx openly refers to black people as "shvartzes"—the Yiddish equivalent of "nigger." This egocentric bully should be compared to his banal cohort in New Orleans rather than Manhattan's respected district attorney, Frank Hogan.

No wonder the former Bronx D.A. appointed Roberts as his assistant; he needed someone who, in comparison, would make him look good. Instead of plaudits from your magazine, Burton Roberts at best deserves a Bronx cheer.

James J. Fishman
Manhattan

Good Liberals?

The "good liberal center" that Michael

C. D. Macdonald speaks about ["Theatre for Ideas: The Left Faces Life," May 19] is really a gaping void. This is the center that invaded Cuba, sent troops into the Dominican Republic, got us into Vietnam and did *nothing* to solve the racial crisis beyond public confession.

If *New York's* main purpose is to teach the newly rich how to behave in French restaurants, then no wonder the Becks get you so uptight.

Stephen K. Levine
Manhattan

Running New York

Edward Costikyan's timely article "Who Runs the City Government?" [May 26] applies not only to New York City, but every governmental jurisdiction where, because of a well-intentioned desire to "professionalize" governmental administration, the baby is thrown out with the bath and the concept of accountability is crucified on a cross laden with bureaucratic satrapies.

When the highest elected public official, be he mayor or county executive, loses control of the reins of administrative policy-making, the ensuing stampede is detrimental to the public at large and the specific class allegedly "served," be they welfare recipients or students.

Roy L. Singer
Manhattan

Yes, New York is slowly being strangled by red tape, and the hands of the politicians are clean. Or are they? Once, before the city thought it uncivilized to let people starve or rot in jail, the local clubhouse would provide Sunday dinner or a lawyer. Then government took over the social welfare of the populace, and the parties, stung by this blow to their maternal instincts, tried to show that they could take care of the people as well as the government could, and proceeded to become very solicitous of the needs of their own hacks.

Does Mr. Costikyan really think the bureaucracy could long withstand the onslaught of eight million people tired of eating and breathing red tape? And isn't it perhaps the role of the political party to mobilize such sentiment? While the reform clubs are debating foreign policy and the regulars are filling judgeships, who is looking out for the people?

Lesley Goldberg
Manhattan

25years

28years

34years

43years

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It's true, you have to make a special trip to the Shalimar counter to find Ambrulsion. But then, until very recently you had to go to Europe.

Ambrulsion by Guerlain.



Letters (continued)

Edward Costikyan is right about the evil power of the municipal bureaucracy. But his effort to make us believe that the curse of bureaucracy is the fault of reformers is, to me, the transparent cover story of a man who made the mistake of thinking he could change the stripes on the Tammany tiger.

For at least the past 10 years, The City Club of New York has been at the very center of civic reform. We have fought every manifestation of municipal bureaucracy. But the politicians, as Mr. Costikyan must know, have truckled to the bureaucracy at every turn.

Costikyan must be kidding when he calls Francis W. H. Adams a reformer (with a small "r"). The former police commissioner may sometimes have called himself a Reformer (in favor of reforming the structure of the Democratic Party) but I know of no one identified with civic reform who believes that a police department should not be subordinate to the elected civilian authority.

I. D. Robbins
Chairman, Board of Trustees
The City Club of New York

Mr. Costikyan is correct in pointing to bureaucratic proliferation as the source of much of our city's inability to solve its problems. Another rigidified bureaucracy is the Child Care Division of the New York City Health Department. Through its power of licensing, the Child Care Division controls the organizing of day-care centers. Using an ideology of "maintaining standards," the Child Care Division requires a day-care center to employ a professional staff to care for the children. Yet this is at a time when we must find ways to employ non-qualified people and train them on the job. Nor is it possible under Child Care Division regulations to get a license for group day care for children under two. But this is a pressing, unmet need, especially in the ghettos, for young unwed mothers to have a chance to go back to school, to get job training or a job.

The net result of the work of the Child Care Division is to make it extremely difficult for groups to organize child-care centers. Anticipating the resistance it would meet from the Child Care Division, the Board of Directors of the Community Cooperative Center in Bedford-Stuyvesant opened a child-care center for children from six weeks to two years of age of young unwed mothers and only then applied for a li-

cense. Health, safety and fire standards were met but neighborhood women and student volunteers were the workers in the center under the direction of a child-care expert. A license never was forthcoming, but neither did the Child Care Division ever dare to close the center.

Henry Etzkowitz
Manhattan

Cabbie Complaints

While reading Dan Greenburg's article on New York cabdrivers [June 2], I wondered whether he was talking about the same subject with which I am familiar, having made two complaints to the Hack Bureau in New York City. When I tried to make a complaint over the telephone in the initial instance, I was informed that complaints have to be made in writing. When I finally got to the Hack Bureau, I had no such experience as he did of having any kind of "lawyer" for the cab driver question me. I had the man who was hearing the case and the driver I was complaining about. The driver in my instance denied that he had used abusive, shocking language in ordering me out of his cab, after driving me the wrong way to get to a downtown destination. In making his protest, he used abusive, shocking language, and I crept out of the room sadly when, with each new epithet, the man in charge kept adding a day to his (the driver's) suspension penalty.

I also didn't see any mention in the article that the Hack Bureau is an arm of the New York City police, and most of the time bends over backwards to please the accuser. In my second case, they said I didn't have to come down because mine was one of the long list of complaints against an offending driver, so there was enough substantiation to throw the "book" at him.

No [cabbie] takes advantage of a passenger who pretends not to see his identification card correctly, and at the very beginning of the ride asks if the name is spelt such-and-such and so-and-so. I've finally learned to do this and my taxi drivers have become little angels.

Jessyca Russell Gaver
Manhattan

What's Schemata with Us?

I write with dismay that in my column of June 9 the phrase "schemata if not

automata" turned into "shmata if not automata." Was I betrayed by a staff Shmata Hari, or was I the victim of an amorous printer's devil to whom, when in love, the whole world-word is Jewish?

John Simon
Manhattan

Landmark Destruction

Since the demolition of old buildings on Welfare Island is imminent, we wish to call your attention to the existence there of the Blackwell Farmhouse [photo below], a pre-revolutionary



building and site of great historical import for the city of New York as well as the United States.

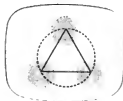
The recorded history of the island goes back many years. Prior to 1637, the island was known to the Indians as *Minnahanock*, "at the island." On the 16th of July of that year, the Dutch purchased it from the Indians; five years later, an estate was constructed there by Jan Classen Alteras.

After the British took possession of New York, the island was granted to Captain John Manning, then sheriff. In 1676, the captain's stepdaughter married Robert Blackwell, and from that time, the name Blackwell has been associated with the island.

During the Revolutionary War, British troops encamped on the island in large numbers. The Blackwell family continued holding possession of the island until 1828, when James Blackwell sold it to the city for the establishment of penal institutions and hospitals. In 1921, the name was officially changed to Welfare Island.

Every effort should now be made to preserve and restore the farmhouse and excavate the surrounding area for the discovery of historical items. As present plans include the establishment of a recreational area on the island, the Blackwell Farmhouse could very well be kept as a museum which would be of interest both to citizens and visitors.

Norman J. Metzger
Florence Wasell



COLOR TELEVISION IN EUROPE

Color television came to Europe in the summer of 1967. The take-off in West Europe is expected to be considerably faster than it was in the United States, as European television is controlled almost entirely by governments and financed by taxpayers. Thus there is no need to persuade cost-conscious sponsors to foot the bill for programming. Secondly, Europe's late entry enabled manufacturers to learn from more than a decade of American experience, resulting in sets that are markedly superior to our own.

From among the score of companies involved in West Europe, we have singled out four for detailed discussion: Philips, Thorn, Rank, and AEG-Telefunken.

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MEMBERS NEW YORK STOCK EXCHANGE & OTHER PRINCIPAL EXCHANGES

The City Politic

BY GLORIA STEINEM

ROOM AT THE BOTTOM BOREDOM ON TOP

A dozen people are sitting in a sparsely furnished apartment on an undesirable block on West 80th Street. Except for an architect named Wally Kaminsky, whose presence is the reason for the meeting tonight, and except for me (I moved out of the neighborhood six years ago and am invited back now as a listener), everybody is a more or less permanent resident of that raucous, dingy strip running down from 96th Street to the West 70s between West End Avenue and Central Park—a racially-mixed tendrill of Harlem that the middle class send their children to private schools to avoid.

Drinking Cokes, lounging in worn canvas sling-chairs like those that marked Village livingrooms when the Village was still poor, we represent several lifestyles, races, occupations. Blond-bearded Richard Hilty, whose apartment this is, substitute-teaches preschool children, though his real professions are acting and singing. A second young white man with a mild manner and revolutionary hair is also a teacher. Jean Berry, a pretty Negro girl who had dropped out of high school and just recently passed her equivalency exams, is now working and going to college at the same time. Mrs. Elizabeth Williams, a stout black grandmother known as "Big-a-big" to everyone in this neighborhood where she has lived for 35 years, shares her one-room apartment with a divorced daughter and five grandchildren. On weekdays, while a second daughter is at work, she cares for two more grandchildren. Neither she nor her daughters nor a son just back from Vietnam can find her a larger apartment.

Then there is Bob Gangi, an Italian-American who came to this group via the Kennedy Action Corps (now called the New York Action Corps, but still mostly Peace Corps and Vista veterans working in Robert Kennedy's spirit): he was fired from a city-run child shelter for taking the part of the "clients" (children) against the administration in a way social workers are not supposed to do. One blonde housewife, who has made it over the psychological barrier from Central Park West, is among us.

But the life-force of the group—even while Bob Gangi carries on stoutly with *Robert's Rules of Order* and jollies the meeting along—is clearly Dorothy Pitman. Tall, Afro-haired, great-looking and feminine in pants and a fringed-leather jacket, she started this neighborhood movement nearly four years ago by knocking on doors until she found



Dorothy Pitman of the Day Care Center.

enough people who shared her problem: there was no safe, compassionate place to take care of children of parents who must work. What began then as a small cooperative child-care arrangement in various neighborhood apartments has grown into the West 80th Street Day Care Center, plus a whole complex of neighborhood-changing, life-changing activities. Welfare mothers—having gotten off welfare by working at the Center itself, or by leaving children there while they found work—are now college students, some training to be teachers. Some teenagers stayed out of trouble and helped around the neighborhood last summer because there was a program at the Center, and they felt the Center was theirs. Parents from many diverse colors and classes in this mixed-up area—WASP and Jewish middle-class through new Southern Negro and Puerto Rican migrants—worked together in the Center, or fund-raising for it; they now eye each other around the neighborhood with considerably more good will. A lot of job-training, from an educator's skills through competence in building maintenance, resulted from solving the problems of running a Center.

In fact, so much has happened since I came to write a few paragraphs about the Center six months ago that this evening is also a celebration. Then, the children's canvas cots and orange-crate

cupboards seemed permanently stuck in a run-down storefront. (Just after the column was published, a very discouraged Bob Gangi phoned to say a substantial part of the ceiling had fallen in.) Now, after more of the energetic fund-raising parties Dorothy had organized from the beginning (helped this year by the Action Corps); after long foundation-searching which finally yielded \$7,500 from the New York Foundation (as important for its stamp of respectability as for the cash); after a milestone gift of \$20,000 from Mrs. Barbara Wilcox, newly arrived from Philadelphia and impressed with all this New York activism; another gift of \$10,000 from Polly Dodge, wife of a Columbia music professor, impressed by the Center's sincerity in refusing her two-year-old because she wasn't a working mother; plus Mrs. Dodge's further generosity in underwriting a large mortgage, the group has at last been able to buy the empty neighborhood building they've been coveting all year.

But even now, there is a problem of renovating the new building and of meeting regulations in the City Health Code's 20-page section on day-care centers. That code is, according to a just-out report from the Citizens' Budget Commission (a group with such radical men as Sam Lefrak and the president of the Bowery Savings Bank on its board), "the greatest single obstacle to development of new day-care facilities." Just consider the wonderful Health Code regulation on the different foot-candles of light required for "open corridors," "corridors containing lockers," "sewing rooms," and the like.

Getting this renovation done to suit the needs of the community, as well as the Health Code, is the subject of the meeting tonight. Wally Kaminsky has been explaining his firm's architectural plans with the comforting expertise of a man used to dealing with bureaucrats. (The firm already has under its belt a public library in Queens, six Manhattan blocks converted from light industry to housing, and several other community centers.) There are questions about the exact number of children provided for in each space and also about a "tantrum room" where children can have a little private peace when they need it. Dorothy Pitman wants the walls to be movable so the day-care space can be easily convertible to job-training and other community meetings at night. Everybody has a dream. "And we want colors," adds

Dorothy, "good cheerful colors—anything but that s--- green the landlords give us."

"Sorry about the language, Big-a-big," she adds, smiling at Mrs. Williams, who has said nothing throughout the meeting. Mrs. Williams smiles back, always attentive. Her grandchildren are allowed to take longer naps than other children at the Center when they arrive heavy-eyed from their nights spent seven to a room. "S--- green" doesn't phase her: she's heard, and certainly seen, a lot worse.

The rock-bottom renovation cost of \$122,500 will be the subject of many more meetings, many more fund-raising. The group's fortitude is that of a man on forced march through a long tunnel, just beginning to see the light.

After the meeting, we go back for food and talk at Dorothy's house. It's a surprise to see this elegant creature in shabby, crowded rooms, but Dorothy doesn't seem to mind. Her first year of full-time work on the Day Care Center, she made \$30 a week, and things have looked up since then. Like a beautiful black female Saul Alinsky, she has a natural gift for organizing.

Most of her talk now has to do with cheerful succinct stratagems for making the community understand the Center is *their* building, using neighborhood labor especially. "If that building goes up big and beautiful and those people in the neighborhood think it's White Establishment," she explains, "they just won't go in. Six people stand out in front, and they'll get arrested. I want everybody to know it's theirs, to know they own it, and to walk in with pride."

As the group gets bigger, more structured, owning property as a corporation, they must keep fighting all the natural impulses to solidify. Keeping the corporation meetings open, for instance, was Dorothy's main concern tonight. "I don't care what's on paper," she is saying now, "these meetings should be training for all the parents; for whoever wants to come and really work. They can learn all the legalities of owning property. They can get used to the responsibility of making decisions, allotting funds."

Ten years out of a small town in Georgia, experienced in everything from scrubbing floors in white New York apartments to singing in nightclubs and being a welfare mother—this is one ghetto resident who has set out to change a part of the city.

Maybe that's the one comfort of the Nixon Administration. With the assurance of very little help—and with even Nixon's supporters acting strangely bored with President-watching and Room at the Top—we may be thrown back on better resources down here. ■

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Out of step, out of place
and desperately out of time.



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Movies Around Town

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

June 27 thru July 3

(Listings subject to change)

OPENINGS

MONDAY, JUNE 30

Devil by the Tail—Phillippe de Broca's tale of a feigning aristocratic family which turns its chateau into a tourist hotel in order to make and meat. Yves Montand and Maria Schell star. Festival, 57th W of Fifth Ave (L1-1233).

WEDNESDAY, JULY 2

Slaves—Stephen Boyd, Dionne Warwick, Ossie Davis. Claims to be an accurate portrayal of the institution of slavery as it existed in the American South. Dionne Warwick sings three songs by Bobby Scott. RKO 23rd St nr 8th (Go-7050) and neighborhood showhouse movie.

Three Into Two—Won't Go-Road Steiger, Claire Bloom, Judy Geeson, Peggy Ashcroft. Married men pick up a hitchhiker and takes her home. No good comes of it. Peter Hall directed. Orleans, 47th W of Bway (757-3503); Plaza, 58th nr Madison (EI-5-3320).

THURSDAY, JULY 3

True Grit—John Wayne, Glen Campbell, Kim Darby in a western based on the great novel by Charles Portis. Directed by Clint Eastwood. Radio City Music Hall, Rockefeller Center (PI-73100).

FIRST RUN

Alexander—Philippe Morlat, Françoise Brion, Marlene Jobert. Men are bossy wealthy women with a farm. Cinema 11, 3rd at 60th (PI-9-0774). Recommended.

Funny Girl—Barbra Streisand and Omar Sharif as Fanny Brice and Nick Arnstein in a musical extravaganza. Criterion, Bway at 45th (Lu-2-7195). Recommended.

Goodbye, Columbus—About a disenchanted young man and the well-to-do girl with whom he has a summer affair (Richard Dreyfuss and Ali McGraw). Tower East, 3rd & 72nd (TR-9-1313); Forum, 47th & Bway (PI-7-8320). Recommended.

I Am Curious (Yellow)—Swedish film offers a portrayal of the attitudes and problems of today's young people, with Lane Nymann and Boile Andsted. Cinema Rendezvous, 57th & 8th (Ju-6-4448); Evergreen, 11 E of Univ PI (53-5325).

Isadora—Vanessa Redgrave plays the dance-loving eccentric who was born thirty years too soon. Sutton, 57th nr 3rd (PI-7-8320). Thru 7/1. Orleans, 47th W of Bway (757-3503).

Krakatoa, East of Java—Spectacular volcano eruption (or eruptive spectacular) on a wide wide screen. Cinemas, Bway at 47th (265-5711).

Lost Summer—Francis Ford Coppola directed. Barbara Hershey, Richard Thomas, Bruce Davison in a story about young lovers. Cinema 11, 3rd at 60th (PI-9-0222). Recommended.

Listen, Let's Make Love—Pierre Clementi, Claudine Auger. A mocking look at the manners of modern lovers. Thru 6/29. Festival, 57th & 5th (L1-1-2323).

Lonesome Cowboys—Andy Warhol's latest, rapists with superstars. 55th St Playhouse, betw 8th & 7th (Ju-6-4590); Garrick, 152 Bleecker (53-8270).

McKenna's Gold—Gregory Peck, Omar Sharif, Julie Newmar, Keenan Wynn, Camille Sparo, Lee J. Cobb, Anthony Quayle, Edward G. Robinson, Eli Wallach, Burgess Meredith. About a marshal from Hadleyburg who becomes involved in the search for a fabulous canyon of gold. Directed by J. Lee Thompson. State II, Bway and 45th (Ju-2-5700); Orpheum, 86th nr 3rd Ave (A-4-6077).

Midnight Cowboy—Jon Voight and Dustin Hoffman as a lost Texas stud and the sickly mink who exploits him, then betrays him. Also Brenda Vaccaro, John McGiver, Ruth White, Sylvia Miles, Bernard Hughes. John Schlesinger directed. Coronet, 3rd Ave nr 59th (EI-5-1663). Recommended.

Monterey Pop—Big Brother and the Holding Company with Jans Jeno, Scott McKenzie, the Mamas and the Papas, the Leto Otis Redding and

many many many others, filmed at the Festival. Kips Bay, 2nd & 32nd (Le-2-6668). Recommended.

My Side of the Mountain—Robert B. Rednitz' production with Teddy Eccles and Theodore Bikel. A young boy, impressed with Thoreau, runs away to the Laurentians to be alone and survive. Academy of Music, 14th St at Irving Place (Gr-3-2277), and neighborhood showhouse movies. Recommended.

Oliver!—Based on Lionel Bart's musical, based on Charles Dickens' book, with Ron Moody. Oliver Reed, Harry Secombe, Deborah Watling and Mark Lester in the title role. State No. 1, Bway at 48th (Ju-2-5070). Recommended.

Pop!—Alan Arkin, Rita Moreno. A Puerto Rican father devises a scheme whereby his sons may be spared a ghetto existence. Victoria, Bway at 46th (Ju-6-0540); 86th St E nr 3rd (Ag-9-1144); 34th St E, nr 2nd Ave (Mo-3-0255). Recommended.

Ring of Bright Water—Bill Travers, Virginia McKenna in a family picture about a nice playful otter, filmed in the western highlands of Scotland. 68th St Playhouse, 3rd (Re-4-3302).

Romeo and Juliet—The Zeffirelli version with Olivia Hussey, Leonard Whiting, Milo O'Shea. Paris, 58th W of 5th (Mu-8-2013). Recommended.

Sweet Charity—Shirley Maclaine, John McMartin, Chita Rivera, Sammy Davis, Ricardo Montalva in a musical based on the stage play. Rivoli, Bway & 49th (CI-7-1633).

That Cold Day in the Park—Sandy Dennis, Michael Burns. A prematurely aging spinster invites a handsome youth into her pad and then tries to impregnate him. Robert Altman directs. Thru 7/1. Plaza, 58th nr Madison (EI-5-3320).

The April Fools—Jack Lemmon, Catharine Deneuve. Romantic fantasy. New Embassy, Bway at 46th (PI-9-0774); Pacific East, 59th betw 3rd & 2nd (688-0750).

The Boys on Paul Street—Zoltan Fabi directed this Tom Sawyeresque story, by Ferenc Molnar, of two groups of boys in competition. Brennet, 59th at 3rd (EI-5-1663).

The Chairman—Gregory Peck and Anne Heywood star. Lee Thompson directs. An American Nobel Prize-winning scientist with a transmitter in his brain enters Red China to confront Chairman Mao on a matter of the utmost significance. Penthouse, Bway at 47th St (757-5450); Cine, 3rd Ave nr 86th St (427-1332).

The Fool Killer—Anthony Perkins, Edward Albert, Dan O'Keefe, Henry Hull, Salome Jens. Small boy runs away from home, meets a hobo, a psychotic killer and other assorted misfits. Little Carnegie, 57th nr 7th Ave (245-5123).

The Lion in Winter—Peter O'Toole and Katharine Hepburn as Henry II and his wife, Eleanor of Aquitaine. Action takes place in one day at the Christmas court called by the King to name his successor. Directed by Anthony Harvey. Lincoln Art, 225 W 57 (Ju-2-3333). Recommended.

The Lost Man—Sidney Poitier, Joanne Shulms, Al Freeman Jr. in the story of a man of integrity caught between his loyalty to a black militant organization and his love for a young white social worker. Murray Hill, 3rd Ave at 34th (Mu-5-7562); Avo East, 59th betw 3rd and 2nd (688-7117); Astor, Bway and 45th St (Ju-6-2240).

The Molestes—Bippy-Rowan and Martin in a mystery-comedy-chase-warfare laugh-in. DeMille, 7th Ave at 47th (Co-5-8430); Beekman, 65th at 2nd Ave (Re-7-2622).

The Prime of Miss Jean Brodie—Maggie Smith, Pamela Franklin, Celia Johnson in the Muriel Spargis tale an Edinburgh schoolteacher. Carnegie Hall Cinema; 7th Ave nr 57th St (PI-7-2131). Recommended.

The Wild Bunch—William Holden, Ernest Borgnine, Robert Ryan, Edmund O'Brien, Jaime Sanchez and Emilio Fernandez in Sam Peckinpah's unrelentingly Western. Trans-Lux West, Bway at 49th (Co-5-1355); Trans-Lux East, 3rd at 58th (PI-9-2262).

Winning—Paul Newman, Joanne Woodward and Robert Wagner as racing car drivers and their wives. On stage, "Danteine"—Daily News! salute to a newspaper. Thru 7/2. Radio City Music Hall, Rockefeller Center (PI-7-3100).

You Only Live Once—French import, dealing with the conflicting careers of a contemporary young couple. With Karan Blumgren, Frederic de Pasquale and Leslie Bledos. Directed by Dirk Sanders. Fine Arts, 58th betw Park and Pax (PI-5-6030).

CURRENT

Chitty Chitty Bang Bang—Trans-Lux 65th at Madison (Bu-8-3100); Cinema Studio, Bway and 66th (877-4040).

Cool Hand Luke—Embeasy, Bway nr 72nd (So-4-6745). With "Inspector Clouseau."

Finian's Rainbow—Thru 7/1. RKO 23rd, nr 8th (Al-5-7050); Coliseum, Bway at 181st (Wa-7-3988).

Flatfoot of Dollars—Thru 7/1. Gramercy, 23rd Lexington (Gr-5-1660). With "For a Few Dollars More."

For a Few Dollars More—Thru 7/1. Gramercy, 23rd nr Lexington (Gr-5-1660). With "Flatfoot of Dollars."

Forty-Second Street—New Yorker, Bway nr 88th (Tr-4-9189). With "Gold Diggers of 1933."

Gates of Paris—With "La Guerra Est Winna." 5th Ave Cinema, at 13th (We-4-8339).

Gold Diggers of 1933—New Yorker, Bway nr 88th (Tr-4-9189). With "Forty-Second Street."

Ice Station Zebra—Thru 7/1. Loew's 53rd nr Bway (Tr-7-3030), and other neighborhood showhouse theatres.

Inspector Clouseau—Embeasy, Bway nr 72nd (So-4-6745). With "Cool Hand Luke."

Kiss Me, Kiss Me, Kiss Me—Rialto 1, 42nd St W of Bway (565-8733).

La Guerra Est Winna—With "Gates of Paris." 5th Ave Cinema, at 13th (We-4-8339).

Lois Menus—Thru 7/1. 8th St Playhouse, W of 5th Ave (Gr-7-7874).

Romeo and Juliet—Midtown, Bway nr 95th (Ac-2-1200).

Rosemary's Baby—Symphony, Bway nr 99th (Ac-2-6600). With "The Odd Couple."

The Fama—Rialto 11, 42nd St W of Bway (565-8733).

The Killing of Sister George—Thru 7/1. Waverly, 6th Ave at 3rd (We-9-0337); Charles, Ave B at 12th (Gr-5-4210).

The Love Bug—From 7/2. Waverly, 6th Ave at 12th (We-9-0337).

The Odd Couple—Symphony, Bway nr 95th (Ac-2-6600). With "Rosemary's Baby."

REVIEWS ET AL.

Blasckor Bl. Cinema—144 Bleecker (Or-4-3210). Thru 7/2. *The Umbrellas of Cherbourg* (Jacques Demy). *The Long Goodbye* (Robert Altman). *7/3-9, A Man and a Woman*, and *Elvira Madigan*.

Cinema Village—12th St E of 5th (We-4-3363). *Tillitil Follies*, and *Wendell's*.

Elgin—8th & 19th (875-0805). Thru 6/30. *A Man and a Woman* (Claude Lelouch). *Moment of Truth* (Francisco Rosel). 7/1-3, *Inema* (Bargman's *The Magician* and *Through a Glass Darkly*. 7/4-7, *King Kong* (original uncut version) and *Marx Brothers in Room Service*.

Museum of Modern Art—11 W 53 (245-3002). 6/27, 2 and 5:30 p.m. *Blondie of the Folies* '32, *Marion Davies*, *Robert Montgomery*, *Edmund Goulding* dir. 6/28, 3 and 5:30 p.m. *Red-Headed Woman* '32, *Jan Harlow*, *Chastar Morris*; *Jack Conway* dir. 6/29, 2 and 5:30 p.m. *Biography of a Bachelor* '31 '33. *Arnold*, *Robert Montgomery*, *Edward H. Griffith* dir. 6/30, 2 and 5:30 p.m. *Girl from Missouri* '34 *Jan Harlow*, *Lionel Barrymore*, *Franchot Tone*; *Jack Conway* dir. 7/3, 2 and 5:30 p.m. *Lady of the Night* '33.

Palace, 47th & Bway (757-2626). *Ben Hur*. *Thelma*—35 W of Bway (E-2-3370). 6/27, *Kurosawa's Ikiru*, and *The Spanish Earth*. 6/28, *Bunuel's Nazarin* and *Resnais' Hiroshima Mon Amour*. 7/29, *The Red Shoes* and *Love of Tenet*. 7/30, *Satyajit Ray's Two Daughters*, and *The Abbey Theatre Players' Playboy of the Western World*. 7/1, *Coca-Cola's The Testament of Orpheus*. *Robert Bresson's The Diary of a Country Priest*. 7/2, *Bryan Forbes' Sanctuary on a Wet Afternoon*. *Robert's Broken Life*. 7/3, *The Scarlet Pimpernel* and *The Return of the Scarlet Pimpernel*.

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14 CONCERTS AT CARNEGIE HALL

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Mondays at 8:30

Leopold STOKOWSKI conducting OCTOBER 6 and 12	Jerome Hinas — Bass RIMSKY-KORSAKOV Dubinushka-Russian Folk Song MUSORGSKY Scenes from "Boris Godunov" GOTTSCHEK Symphony No. 2 — Montevideo by request — (1st Performance in N.Y.) BARBER Adagio for Strings LISZT Hungarian Rhapsody No. 2	Leopold STOKOWSKI conducting JANUARY 18 and 19	Jean Pierre Rampal — Flute HAYDN Symphony No. 60 (Per la Commedia Intitolata "Il Distratto") MOZART Andante Rondo KHACHATURIAN Concerto for Flute and Orchestra (1st Performance in N.Y.) RIMSKY-KORSAKOV "Le Coq d'Or" Suite
Leopold STOKOWSKI conducting OCTOBER 26 and 27	John Ogdon — Piano BEETHOVEN "Caroline" Overture BRAHMS Concerto No. 1 in D Minor RIMSKY-KORSAKOV Capriccio Espagnol TCHAIKOVSKY Francesca da Rimini	Yehudi MENUHIN Guest Conductor FEBRUARY 1 and 2	Hephzibah Menuhin — Piano LUTOSLAWSKI Postlude (1st Performance in N.Y.) BEETHOVEN Concerto No. 4 SCHUBERT Symphony No. 9 in C Major
Jascha HORENSTEIN Guest Conductor NOVEMBER 9 and 10	BEETHOVEN "Egmont" Overture MAHLER Symphony No. 9	Hans Wanner HENZE Guest Conductor MARCH 8 and 9	HENZE Essay on Pigs (1st Performance in N.Y.) NONO Tai-Wan Cheng (1st Performance in N.Y.) HENZE Piano Concerto No. 2 (1st Performance in N.Y.) (Soloist to be announced)
Leopold STOKOWSKI conducting NOVEMBER 23 and 24	William Reed — Harpsichord TELEMANN Overture in D Major BACH Concerto in D Minor HADEL Water Music RIETTI Concerto for Harpsichord (1st Performance in N.Y.) RESPIGHI Pini di Roma	Leopold STOKOWSKI conducting MARCH 22 and 23	Taiko Matsuhashi — Violin VIVALDI Concerto Grosso in D Minor PAGANINI Concerto No. 1 in D Major VITTORIA Mottet "Jesu Dulcis Memoria" ALBENIZ "Fête-Dieu à Seville" FALLA Three dances from "El Sombbrero de Tres Picos"
Leopold STOKOWSKI conducting DECEMBER 7 and 8	Wagner Program Berit Lindholm — Soprano (American Debut) Lohengrin — Prelude to Act I Five Wesendonck Songs Waldweben Liebestod (Tristan & Isolde) Siegfried's Rhine Journey Siegfried's Funeral March Immolation Scene	Alma COX Guest Conductor APRIL 12 and 13	Stephan Bishop — Piano FALLA Homages (1st Performance in N.Y.) BEETHOVEN Concerto No. 1 VAUGHAN-WILLIAMS Symphony No. 7 — "Antarctica" Surprise Preview
Leopold STOKOWSKI conducting DECEMBER 14 and 15	American Symphony Chorus Natascha Gutman — Cello STRAVINSKY Mass EICHHEIM Japanese Nocturne (1st Performance in N.Y.) BLOCH Sholem BORDIN Dance of the Polovetzky Maidens PROKOFIEV Concertino for Cello RIMSKY-KORSAKOV "Christmas Eve" Polaris Surprise Preview	Leopold STOKOWSKI conducting APRIL 26 and 27	Request Program BERLIOZ Symphonie Fantastique (Balance of Program to be Announced)
Kazuyoshi AKIYAMA Guest Conductor JANUARY 4 and 5	Lerin Hollander — Electric Piano BERLIOZ "Roman Carnival" Overture RAVEL Concerto BRAHMS Symphony No. 2	Leopold STOKOWSKI conducting MAY 3 and 4	Westminster Choir — Dr. George Lynn, Director (Soloists to be announced) THOMSON Sea Piece with Birds BOCCERINI Symphonie Concertante (Solo oboe, horn, bassoon) BEETHOVEN Symphony No. 9

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In And Around Town

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theatre

CURRENT

Cabaret—Ambitious musical based on Isherwood's *Berlin Stories*. With Susan Willis, Anne Glatte, Alfred Tolgo, George Voskovec, Broadway Theatre, at 53rd (CI 7-7992).

Fiddler on the Roof—Jerry Jarrett and Peg Murray co-star. Take your children; take your parents; take your date; see it again. Enjoy, Enjoy! Majestic, 245 W 44 (CI 6-0730).

Forty Carats—Adaptation of a Perislan comedy with quite a bit of sensible fun, starring Julie Harris, Violet Dunn, Sodie Bond, Marco St. John, Iva Withers and Murray Hamilton. Morosco, 217 W 45 (CI 6-6230).

Hadrian VII—Alec McCowen stars in a Peter Luke play based on Fr. Rolfe's story of a candidate for the priesthood who is elected Pope by sheer fluke. With William Needles, Sidney Struges, Deep-pointing. Helen Heyes, 210 W 48 (CI 8-8300).

Hair—Fascinating American tribal love-rock musical. Even better second and third round around. Biltmore, 261 W 47 (Ju 2-5340).

Hell, Dolly!—Pearl Bailey and Cab Colloway excel and the Gower C. Colloway choreography takes on a new dimension. St. James, 248 W 44 (895-5858).

In the Matter of J. Robert Oppenheimer—Return engagement of the Rep. Th. of Lincoln Center production of a documentary play by Helmer Kippard based on the U.S. Atomic Energy Commission's security hearing on the life of J. Robert Oppenheimer. Vivian Beaumont Theatre, 150 W 65 (En 2-7616).

Name—And now it's Ann Miller as the svelte; her cohorts are Anne Francine, Helen Gallagher, Willard Waterman, Randy Phillips and Chris Hagan. Winter Garden, Broadway at 60th (245-4878).

Man of La Mancha—Bob Weir's the current Don. Martin Beck, 302 W 44 (CI 8-6383).

My Daughter, Your Son—New comedy by Henry and Phoebe Ephron about the insanity of running a formal wedding, with Vivian Vance, Robert Alda, Dody Goodman. Booth, 222 W 44 (CI 6-5989).

Oklahoma—New production of the Rodgers and Hammerstein musical here for nine more weeks. Cast: Bruce Yarnell, Les Berry, Spiro Malas, Margaret Hamilton, April Sheehan. New York State Theatre (Lincoln Center), Broadway at 64th (Tr 7-4727).

Promises, Promises—Musical adaptation of "The Apartment," starring Jerry Orbach, Ed O'Hara, Edward Winter. Book, music and lyrics by Neil Simon, Bob Bacharach, Ed David, Compentent and amusing enough. Shubert, 225 W 44 (CI 6-5990).

Play It Again, Sam—New play by Woody Allen, with Woody (playing his old night-club routine), Anthony Roberts, Diane Keaton, Jerry Lacy. Broadhurst, 235 W 44 (CI 8-8899).

Piazza Suite—A trio of funny family skits in its second year. Plymouth, 238 W 45 (CI 6-9158).

1776—New musical recreating the days when the Founding Fathers gathered in Philadelphia to draft the D. of I. By Peter Stone & Sherman Edwards. With William Daniels, Howard DaSilva, Paul Hest and Roy Poole. A fine warm entertaining night twice a week, plus a robust history lesson. 48th St Theatre, 226 W 46 (CI 8-4271).

The Front Page—Revival of the Hecht-MacMurray newspaper melodrama with Robert Ryan, Paget Brewster, Bert Convy, Katharine Houghton, Conrad Janis, Val Avery, James Flavin, Julia Maeda, Doro Merande, Ed Riley, John McMahon and Arnold Stang, thru 7/5. Berrymore, 243 W 47 (CI 6-0390).

The Great White Hope—James Earl Jones epand as Jack Johnson in Howard Sackler's worthy drama on the first Negro heavyweight champion of the world. Alvin, 250 W 52 (Pl 7-8644).

Zorba—Nice old-fashioned (despite suicide, murder, death, poverty, mine disaster, etc.) and satisfying musical by Stein, Kander and Ebb, co-starring Herschel Bernardi and Maria Keriavova. Imperial, 249 W 45 (Co 5-2412).

OFF AND OFF-OFF BROADWAY

PREVIEWS AND OPENINGS

SUNDAY, JUNE 29

Paquet—A new play by Roy S. Richardson, in which young Americans confront characters from Melville's "Moby Dick" in a present-day setting. With Richard Kronold, John Tillinger, Robert Eckles, Marilyn McConnell. (Postponed from last week) Mercury, 136 E 13 (228-6220).

MONDAY, JUNE 30

The Glorious Ruler—New play by Michael Ackerman, exploring the Oedipus legend for myths of today's power politics and man's need for myth. Jan Hus Playhouse, 351 E 74 (Le 5-6310).

WEDNESDAY, JULY 2

Man Better Man—The Negro Ensemble Company presents a musical written by Errol Hill. Set in a small village in Trinidad, story relates in music, dance and drama, the daily conflicts in the lives of the denizens. Score by Coltrane-Taylor Parkington, choreography by Percival Borge. St. Marks Playhouse, 133 Second Ave (Or 4-3530).

SCALPERS' RATES FOR BIGGIES

Adaptation—Next \$25 a pair

Boys in the Band \$40 a pair

Ceremonies in Dark Old Men \$30 a pair

Dames at Sea \$30 a pair

Forty Carats \$35 a pair

Great White Hope \$35 a pair

Hair \$40 a pair

Oh! Calcutta! \$45 a pair

Promises, Promises \$40 a pair

1776 \$40 a pair

This doesn't mean that if you go to the box office before performance time you might not get a turned-in orchestra pair, and balcony seats may be secured on occasion.

THURSDAY, JULY 3

South Pacific—Nancy Dussault, Jarome Hines, Jerry Lester, Mokihana and Brad Sullivan in the Rodgers and Hammerstein musical. Jones Beach Theatre, Wantagh, L.I. (516-Ce 1-1000).

CURRENT

Adaptation and **Next**—Two beauties, Elaine May's "Adaptation," and Terrence McNally's "Next," both directed by Elaine May. Greenwich Mews, 141 W 13 (243-6000).

Antigone—Sophocles' work, directed by Jay Stevenson. Fri and Sat thru 8/28. Players Workshop, 229 7th Ave (btwn 23rd and 24th) (243-9493).

Brown Experimental Theatre—"The Big Gaze," drama by Albert Evans, designed on the concept of total theatre involvement. 6/27, 28. St. Angela Auditorium, Morris Ave & 163rd (733-2100).

Caramones in Dark Old Man—Richard Ward stars in this powerful study of a disintegrating Harvard family. by Lonnie Elder III. Pocket, 100 3rd Ave (Yu 2-0115).

CSC Repertory—Chakovsky's "Uncle Vanya," Moliere's "Tartuffe" and Anouilh's "The Cavern," alternating performances. CSC, 273 Bleecker (242-9650).

Curley McDimps—In its second year, Little Robb Morgan plays a Shirley Temple type in a fresh funny swipe at Hollywood moppet movies of de-

pression days. \$1 off per ticket for children under eight. Bart Wheeler, 250 W 43 (524-2323).

Dames at Sea—Musical spoofing the 1930 film musicals, with Tamara Long, Sally Stark, Pia Zadora, Steve Elmore, David Christmas, Joseph Sclar. Cast is enormously talented and enthusiastic and audience comes out smiling and humming. Melville de Lys, 121 Christopher (Wa 4-7872).

Dance of Death—August Strindberg's study of a doomed marriage excellently performed, and expertly directed by Gene Falt. Wed and Thur at 8, Set at 8:30, Sun at 3. Roundabout, 307 W 28 (We 4-7181).

De Sade Illustrated—Ann Sweeney and David Gallagher in the better of two off-Broadway interpretations of Sade's "Philosophy in the Bedroom." Erotic Unlimited, and e must for psychiatrists. Bouwerie Lane, 330 Bowery (874-8060).

Dramarama—"Friends," "The Bomb Bumbled," "A Child Went Forth," "Three Pieces Left," in repertory. Performance Fri Sat Sun at 8:40. Studio Theatre, 158 W 55 (757-9420).

Fireworks—Three one-act plays by Jon Swan, with Stephen Joyce, John Wardwell and Monica Moran. Village Square, 15 Van Dam St (899-7799).

Gasse—Two naked little drama by Gus Wright. With Paul Shaw, Gwen Van Dam, Gwen Saska, Kenneth Carr, Bill Mertz, Humphrey David. Players Theatre, 115 MacDougal (Al 4-5078).

How To Succeed in Business Without Really Trying—Frank Loesser and Abe Burrows' musical comedy, 6/27, 28. Hallmark Playhouse, 150 W 44 (CI 8-6383).

Jacques Brei Is Alive and Well and Living in Paris—Reel cabaret theatre. Brei's songs are incredibly emotional and the cast is superb. 42nd St, 159 Bleecker (Al 4-2150).

Late—Play by Louis Florimonte, described as "a geometrical progression of ideas." Cubiculo, 441 W 51 (285-2138).

Little Murders—Julius Failla's scary comedy, directed by Alan Arkin. Circle in the Square, 159 Bleecker (Al 4-2150).

No Place To Be Somebody—Charles Gordon's play about the Black Man. A mixed blessing. (Mon nights, Gordon performs a one-man show). Anspecher, Public Theatre, 425 Lafayette (877-6560).

Oh! Calcutta!—An entertainment with music, with Margo Seppington, Leon Russon, Bont Anton, Merna Tribush, and Alan Rechin. Writers include Samuel Beckett, Jules Feiffer, Jean-Luc Godard, Dan Greenburg, John Lennon, Leonard Maltin, Roman Polanski, Kenneth Tynan, and the rest of it. Takes up where burlesque left off 20 years ago and makes up for lost time. Eden Theatre, 189 Second or 12th St (892-9615).

Peace—An engagingly artful and witty musical based on the play by Aristophanes, book by Tim weynolds, splendid music by Al Carmines. Closes 6/15. Astor Pl Theatre, 434 Lafayette (254-4370).

Philosophy in the Boudoir—Sade's, with Gwyda Howe, Dante Santoro. Gremercry Arts, 136 E 27 (Or 7-7665).

Promises—Musical by Marie Irene Fornes and the Rev. Al Carmines, with Clara Ertman, Madeline Kahn, Gilbert Price, Ty McConnell and George Irving in a beautiful little Theatre. Promenade, 78th & Broadway (789-7890).

Spies Who?—An excellent black comedy dealing with today's espionage, by William Meyers with music by Phil Ochs. Gate, 182 2nd (982-3255).

Tap Happening—Leticia Jay's tapping happening, with Chuck Green, Jerry Armes, Rhythm Red, and many many others. Mondays at 8:30. Bert Wheeler Theatre, 250 W 43 (524-2323).

The Boys in the Band—Crowley's enormously successful play of a birthday party attended by eight homosexuals and one (maybe) heterosexual. Theatre Four, 424 W 55 (246-5455).

The Drunkard—An 1890 musical melodrama, with audience participation. 13th St Theatre, betw 5th and 6th. Fri and Sat (Wa 9-4336).



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The Fantastics—Whimsical musical with fine score, based on the Rostand play, now in its tenth year and no and in sight. Sullivan St Playhouse, at Bleeker (Or 4-3838).

The Man with the Flower in His Mouth—Stuart Germain, Joseph Della Sore and Leonard Britton in three one-act plays by Pirandello. Sheridan Sq. Playhouse, 99 7th Ave W 4th (Ch 2-3432).

The Noonshow—"No Snakes in the Grass," thru 8/30. Every day Mon thru Fri, 12:10 and 1:10; free; bring your lunch; they'll give you coffee. St. Peter's Gate, 132 E 54 (Pl 3-4669).

The Underpants—Play by Carl Sternheim, directed by James Monos, with Bill Vitell, Lawrence Stern, Delores Kanan, Paul Keith and James Hillgartner, thru 6/29. Universelst, 4 W 78 (At CPW) (545-5663).

Time for Bed/Take Me to Bed—Two comedies by Charles Love, with Alice Spivak and Victor Arnold. Provincetown Playhouse, 131 MacDougal (747-4410).

To Be Young, Gifted and Black—Adaptation by Robert Nemiroff of the late Lorraine Hansberry's plays, journals and letters. With Delores Sutton, Bruce Hall, Rita Gardner, Gertrude Jeannette, Janet League, Moses Gunn and Stephen Strimpell. Cherry Lane, 38 Commerce (Yu 9-2020).

Tonight in Living Color—Two one-act plays by A. R. Gurney, "The David Show" and "The Golden Fleece," with Tim O'Connor, Rue McClanahan, F. Murray Abraham and Anthony Quinn. Actors Playhouse, 100 7th Ave W (675-1036).

Whores, Wars and Tin Pan Alley—Musical with Kurt Weill songs starring Merthe Schlemme and Alvin Epstein. The Bitter End, 147 Bleeker Street (Gr 5-7804).

You're a Good Man, Charlie Brown—Musical entertainment based on the cartoon "Peanuts." Theatre 80 St Marks (254-7400).

Your Own Thing—Completely charming and inventive rock version of "Twelfth Night" with music by Hal Hester and Danny Apollinar. Orpheum, 128 2nd (Yu 2-8410).

After Dark

(If any of your favorites are missing, they're closed for the summer; look for them in September.)

NIGHTCLUBS

Apartment—106 2nd at 56th. On hand always is the talented piano-playing Charles DeForest. Thru 6/28. Jane Maryl Tru. There's an expert Chinese chef in case you're hungry. 8/30-7/13. Closed for vacation (Pl 3-7923).

Cafe Carlyle—76th at Madison. One of the prettiest rooms in town, and Bobby Short makes it even prettier, and will continue doing so till the 28th of June, assisted by Beverly Peer and Dick Sheridan. Then the Cafe goes on vacation (Rh 4-1600).

Cafe Pierre—5th at 61st. Susan Brady appears nightly with Stanley Worth's Band (Te 8-0000).

Chansonnate—690 2nd. Rita Dimitri's songs and Stanley Brilliant's ballads in an attractive and romantic setting (Pl 2-7320).

Copacabana—10 E 60. Food, dancing, visiting biggies and visiting firemen. Thru 7/10, singer Steve Alaimo headlines the show, and comedian Jackie Kahane provides the ha ha's (Pl 8-1060).

Drake Room—71 E 56. Smart, consecutive, properly lit, absolutely fine, and Dick Hankinson's at the piano (He 1-3000).

El Morocco—307 E 54. Still striped and the musto's alive and otherwise (Pl 2-2960).

Gaslight—124 E 56. Sol Yaged and his jazz quartet in their fourth year; for members only (Pl 2-2500).

Gaucho Room—Hotel Summit, E 51st at Lex. Tony and Carolyn, he on piano, she on drums, thru 6/30. Call Mario for reservations for dinner, dancing, or just plain listening (752-7000).

Goldie's—244 E 53. Goldie Hawkins plunks away pleasantly, as does his relief man Wayne Sanders (Pl 9-7245).

Henry's—59th & 5th (Bklyn). A nice cozy little den with Country and Western music if that's your aesthetic. Well worth a trip (Sh 5-9140).

L'Interdit—Hotel Gotham, 2 W 55. Dark and active and respectable (Cl 7-2200).

Living Room—812 2nd. The Bob Ferro Trio provide their usual musical interludes (El 5-2262).

Persian Room—Park at 49th. Thru 8/28 (at the time the room closes for a rest until 7/7), tenor Enzo Stuerli. Burt Farber and his orchestra and Mark Monte and his Continentals alternate with continuous music for dancing (Pl 9-3000).

Pink Poodle—127 E 47. Travis Washington at the piano (for the eighth year), sings too (Pl 3-7531).

Plaza 9, And All That Jazz—Plaza Hotel, 5th at 59th. The Mousey Alexander Combo's for dancing. Thru 6/29. The American Brass, a group of seven singers with mariachi-type instrumentals 8/30 thru 7/7, room closes for refurbishing (Pl 9-3000).

Rainbow Grill—30 Rockefeller Plaza. Music, soft lights hang over the city and thru 8/26, comedian Mory Amsterdam entertains (Pl 7-8970).

Royal Box—Hotel Americana, 7th & 52nd. Dining, supper dancing. Comedian, Flip Wilson with the young singer Sue Raney. Alternating dance orchestras are those of Lee Evans and Arturo Arturo (L 1-1000).

Shepherd's—140 Park. Pleasant surroundings if you want to pretend you're in Egypt. Thru 7/5, singer-impressionist Bob Francis and his Quartet consisting of piano, bass, guitar and drums. Dance music supplied, discotheque-style, by Howard Malloy (He 1-0900).

Top of the Gate—Bleeker at Thompson. Dine in a stately room on different levels, all red and beige with dark beams, and listen to the Village sound. Thru 6/29, Gary Burton Quartet; 7/1-7/27, Junior Mance Trio (Gr 5-5120).

Village Gate—Bleeker at Thompson. The largest club in the Village and the great blues singer and guitarist B. B. King's here thru 6/29 in Light-house, a newly formed rock group from Toronto; 7/1-13, Sonny Rollins Quintet (Gr 5-5120).

DISCOTHEQUES

Arthur—154 E 54. The Sound, recorded, and also by sundry live bands (688-4420).

Aux Pucés—70 E 55. Elegant discotheque with fine fancy music (Mu 8-2808).

Chester—8th at 52nd. Where the action is, at its multi-chambered diversified home (582-2970).

Discotheque—150 E 48. Drop in to see this exquisite spot and dance to a good selection of records from ten till dawn. Dreamy and divine (758-9570).

Electric Circus—23 St. Marks. Multi-media theatre, with dancing. Thru 8/30, Travel Agency; 7/1-7, Ken Cooper (777-7080).

Harlow's—242 E 79. Nostalgic trappings and mod jynx. Very lively (Tr 9-7600).

Honks Monks—Queens Blvd & 40th St. (Just across the 59th St Bridge). Roomy discotheque with the S.T. Four as the house band, a good dance floor, and 8/27, The Hip Pocket; 8/28, The Illusion (Em 1-0500).

Nepenthe—137 E 48. Sunken seats, moorish decor, rear projection murals of old life—even a billboard tale in the back section. Despite all that, there's a romantic atmosphere, and disc jockey Clay Cley is director of music (752-2350).

Roseland—52nd off Bway. Two bands for indefatigable prancers (Cl 7-0200).

Salvation—1 Sheridan Sq. Discotheque, weird, eerie, atmospheric and mighty (675-3810).

Tavern on the Green—CPW at 87th. Two dance groups for the marshmallows (Tr 3-3200).

Trude Heller—416 6th. Hysteria, mind-bending, swinging entertainment at this Village lugger. Now, there's Steve Cult and the 45s and Jason's Folly (Al 8-8346).

Yellowfingers—3rd & 60th. Paisley walked groto with giggles of young 'uns (752-0980).

SERIOUS SOUND

Cafe Au Go Go—152 Bleeker. The folk singers come en masse (777-4530).

Filmore East—2nd & 6th. Hard rock concerts with a beautiful audience of rept young musicologists. 6/27, 28, Procol Harum, Syds, Raven, 7/3, Jeff Beck Group, Jethro Tull, Soft White Underbelly. And, of course, the incomparable Joshua Light Show (777-5260).

Half Note—269 Hudson at Spring. Jazz concerts in a casual, to say the least, setting. (Al 5-9752).

Jimmy Ryan's—154 W 54. Diskland par excellence and an enthusiastic audience (Co 5-9505).

Slugs—242 E 3. Jazz and rock come closer together each night. Thru 8/29, Chico Hamilton Sextet; 7/1-6, Roy Haynes Quintet (677-9727).

The Needle Eye—7 Ninth Ave. The Tommy Williams Jazz Duo, Ft. Set, Sun. And never any trouble parking (243-9277).

The Scene—301 W 46. The place is jammed and for good reason. Come early and get a table up front. Uninhibited dancing and listening is encouraged (Lu 2-5760).

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Thru 6/29, The Mallo Kings (Gr 5-9623).

Village Vanguard—178 7th. Every Sunday in June, 5-9 p.m. Frank Foster Concert Ensemble; 7/28, Billy Cobham Quintet (Ch 2-9355).

West Boondock—114 10th. Nat Jones and Herman Wright, or Lance Hayward and Bill Lasz—on piano and bass. And southern cuisine (924-9723).

Your Father's Mustache—7th Ave S at 10th. Banjo sound in an informal milieu, and on Sunday afternoons, authentic New Orleans jazz by the Southampton, Dixie, Racing & Ciambaka Society Jazz Band (Gr 5-4630).

REVUES

African Room—156 W 44 at Bkwy. Jungle decor, starring Calypso singers and an Afro-Caribe revue (Ju 8-7575).

Apollon—253 W 125th. First-rate revue scene uptown. (749-1802).

Channel One—62 E 4. Kenneth Shapiro's closed-circuit satirical skits (847-1010).

Club 82—82 E 4. Lavish costumed revue with a drizzle of female impersonators (477-0820).

Downstairs at the Upstairs—37 W 56. Joan Rivers on Wed Thru Fri Sat. Blossom Dearie and Lily Tomlin on Mon and Tues (Ju 2-1244).

Graffiti Cafe—1358 First. Lively little place has revue with music and improvisations (737-7434).

Improvisation—358 W 44. Who's to know who'll stop by and do his thing? (245-9978).

Playboy Club—5 E 59. Profusion of burlesque in five rooms; for key holders only. Lewis & Christy live on Thursdays. On weekends in the Party Room, the Earl May Trio. In the Playroom, comedian Bernie Allan, and singer Johnny Janis. Musical accompaniment by the Walter Norris Trio (PI 2-3100).

Savoy Bowery Follies—287 Bowery. Continuous Gay Nineties revue (Gr 4-6878).

The Bitter End—147 Bleecker. Thru 6/30, the New York Rock 'n' Roll Ensemble, plus Kenny Rankin and Jerry Merrick (Gr 5-7804).

Uptown at the Downstairs—37 W 56. An ingenious charming new-look cabaret revue entitled "Fire Fall" with Warren Burton, Jim Catali, Patti Deutch, Judy Engles and Brandon Maggart (Ju 2-1244).

FOOD AND ATMOSPHERE

Arl—13 E 12. Opera à la carte—everybody sing! And everybody eats (Ch 2-9688).

Blitz Gay Nineties—57 E 54. Nostralgia with dèjà vu (EI 5-0243).

Bruce's Pussycat—324 E 49. Singer Johnny Adano with trio at the piano bar (758-7740).

Chez Vito—38 E 60. Continental cuisine in a very dark lower-level room. Guitarist-singer from 8:30, and at 7 come the strolling violinists and soprano Leyna Gabriele. Attractive people seated around tables break into song—Viennese, French, Italian—and it seems spontaneous and exciting (PI 2-2029).

Downbeat—42nd & Lex. A new astringent spot. Wild Bill Davidson and his Jazz Giants, the Teddy Wilson Trio and jazz pianist Muriel Roberts, thru 7/24 (889-5100).

Joe's Pier—144 W 52. An immense aquarium with lovely fish to look at and eat (38 varieties). There are the Wharf Rooms, East and West, the Marine Room, The Captain's Table. The Showboat Bar and lounge spotlights pianist-singer (245-6652).

Kenny's Steak Pub—Lux & 50th. Singer-pianist-composer Bobby Goeh with the sound (EI 5-0666).

Ponte's—Desbrosses & West St. Breathtaking and magnificent food—science-fiction lobsters, roast duckling that brings tears to your eyes. If you're off to the theatre, a Man will run you there in a limousine and you can taxi back to your car. Strolling serenaders, of course (Ce 6-6221).

Ramondo's—58th First. Singer Tony Sands on piano, plus a great Italian menu (755-4038).

Red Garter—15 W 4. Great banjo band and occasionally an old movie for the bebopites (982-4270).

Red Onions—158 2nd. The banjo comes again for the uptown crowd (Rh 4-9882).

Riverboat—5th at 34th. Non-stop dancing, a limited menu, unlimited drinks, crowds, noise, everything, and everything but everything comes to \$9.95 and a string trio (Ra 4-3443).

Roma di Notte—1528 2nd. Nectar and ambrosial Singer Sal Raions and strolling troubadours; and a string trio (Ra 4-3443).

Tuesday's—190 Third. Split-level chesk-to-chesk

dancing. A Nickalodeon for listening and Tiffany-top tables for admiring (533-7900).

Umberto—13 E 53. Franco Pagani is the singer-guitarist. Sensational cuisine (Mu 8-3344).

EXOTIC

Cafe Madrid—207 W 14. Spanish fiesta, with flamenco guitar (We 9-8319).

Chardon—307 E 79. Little Budapest, whet with Hungarian cuisine, gypsy orchestra and cimbelon music, paprika, etc. (Rh 4-9382).

Chateau Madrid—Lexington at 48th. "Fiesta" times from 4:30 to 7; later, the Spanish entertainment; Los Charlies de España, Cándido and his orchestra. Ole! (PI 2-8080).

Darvish—23 W 6. Persian, with authentic Iranian food and music and belly dancers natch (or natch) (533-4640).

El Avram—800 Grove, at Sheridan Sq. Israeli club with authentic Israeli food (which is the same as authentic Syrian food) and Near Eastern entertainment. Complete with oud, accordion, trumpet, dumbek, vocalists and a bellydancer (244-9661).

Grandeur—863 First. Voodoo voodoo British atmosphere. Lynn Richards at the piano (753-2960).

Hawai Kei—1838 Bkwy. Hula maidens, drinks served in pineapple and coconut shells, pol, free lei and everything (PI 7-0900).

Libro—150 W 47. Perez Bianco's place, where the food's beautiful and the entertainment is very south of the border. Dancing always to two Latin orchestras (Ju 2-8188).

Port Salad—257 W 29. More of the belly wiggles—Oriental, Israeli, Turkish and Arabian styles; bouzouki entertainment (Ch 4-9322).

Roundtable—151 E 50. Balalaika symposium in a Merrie Old England room, and the band plays Latin American dance music, so there! (PI 8-0310).

The Sultan's Table—130 E 40. New mid-Eastern cabaret—144 E 14. Cossack dancing, Russian, Greek organ accompanist, Persian singer-trumpetist and belly-dancers "who are natives of Turkey." Also, patrons put on their own belly-dancing and a pretty sight it is (863-4770).

The Two Gypsies—144 E 14. Cossack dancing, Russian and Gypsy folksinging, balalaikas strumming, sword dancing, flaming shashlik. (AL 4-3838).

Sports

Baseball: New York Mets, Shea Stadium, Flushing (672-3000). 8/27N, 28N, 29 vs. Pittsburgh.

Baseball: New York Yankees, Yankee Stadium, River Ave & 161 St (Cy 3-6000). 7/1N, 2 vs. Baltimore.

Belmont Park Race Track Elmont, L.I., N.Y. (641-4700). Post time is 1:30 p.m.

Crickets: Flushing Meadows Park (544-4400). Saturday and Sunday, 2 to 5 p.m. through the Summer.

Harness Racing: Yonkers Raceway (914) VO 8-2400. Races every night except Sunday, thru 7/24, Post time 8 p.m.

Irish Football and Hurling: Gaelic Park, 240th St. and Broadway. Every Sunday at 2 p.m. (KI 9-5568).

Madison Square Garden, Pennsylvania Plaza, 31st to 33rd St. Wrestling, 8/30.

Children

Aitadene's Doll House—A completely furnished 6-room house dating from 1895, \$50. Museum of the City of N.Y. 5th Ave at 103rd (Le 4-1872).

Barnett Park Zoo—Broadway and Clove. Excellent snake house. Staten Island.

Bronx Zoo—Bronx Park, 180th and Boston Rd (We 3-1500). Mammals, birds and reptiles. Weekdays, 10-5. Sunday, 10-4:30. Tues-Thurs 2-5.

Buttons and Ropes—A clown team provides free entertainment in the back room at Nathan's, Bkwy and 43rd every Sunday, 1 to 5 p.m. Children's songsters, balloon sculptura and magic acts.

Carnival of Animals—Museum of City of N.Y., 5th Ave, 103rd to 104th St. Special pre-school children's exhibit (Le 6-1672).

Central Park Carousel—The rides are 15c or two for a quarter. Lovely. Noteworthy. Central Park West, about 64th St. A few blocks walk from the Zoo.

Little Red Riding Hood—A Duncan Film Join-in production. Sat, Sun, 1:30 & 3. Courtyard Playhouse, 424 W 45.

Moody Doll Museum—E Manh School Bldg, 118 E 19. Puppet show with audience participation. Sun, 2 p.m. Reservations only. A Moofy kit to each child. (677-6216 or Gr 5-8671).

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Several years ago, we decided to do something about this problem. I joined forces with Max Shulman, Faith Baldwin, Rod Serling, Bruce Catton, Mignon G. Eberhart and six others to form the Famous Writers School. Since then, Phyllis McGinley, Clifton Fadiman and Paul Engle have also joined the faculty.

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Bennett Cerf, Faith Baldwin,
Bergen Evans, Bruce Catton,
Mignon G. Eberhart,
John Caples, J. D. Ratcliff,
Standing: Mark Wiseman,
Max Shulman, Rudolf Fiesch,
Red Smith, Rod Serling.

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Concerts

FRIDAY, JUNE 27

Tiny Tim, Wolman Rink, Central Park, 8 (rain date: 6/29 at 2).

Rock Concert, Fillmore East, Second at 6th, 8 and 11:30. Performers: Procol Harum, the Al Kooper Show, Raven, Joshua Light Show (program repeated Saturday evening).

SATURDAY, JUNE 28

"**The Food of Love**," singers and instrumentalists, the Cloisters, Ft. Totten Park, 2:30. Medieval and Renaissance music (free).

Crazy World of Arthur Brown; Rhinoceros, Wolman Rink, Central Park, 8 (rain date: 6/29 at 8).

Rock Concert, Fillmore East, Second at 8th, 8 and 11:30. Repeating Friday's program.

Goldman Band, Prospect Park Music Grove, Bklyn, 8:30 (free).

SUNDAY, JUNE 29

"**The Food of Love**," singers and instrumentalists, the Cloisters, Ft. Totten Park, 3:30. Medieval and Renaissance music (free).

Carlton Concert, Riverside Church, 4. Percival Price, carillonist.

Goldman Band, Central Park Mall, 8:30 (free).

MONDAY, JUNE 30

Flip Wilson; **Modern Jazz Quartet**, Wolman Rink, Central Park, 7 (rain date: 7/1 at 7).

TUESDAY, JULY 1

Haig Mardrosian, organist, Riverside Church, 7 (free).

New York Choral Society Summer Sing, Judson Hall, 7:30. Director: Harold Axs. Mozart: C Minor Mass.

WEDNESDAY, JULY 2

Jerry Lee Lewis; **Pettite Gas and Electric**, Wolman Rink, Central Park, 7 (rain date: 7/3 at 7).

New York Choral Society Summer Sing, Judson Hall, 7:30. Director: Johannes Somary. Bach: St. Matthew Passion.

Goldman Band, Guggenheim Band Shell, Damrosch Park, Lincoln Center, 8:30 (free).

THURSDAY, JULY 3

Rock Concert, Fillmore East, Second at 8th, 8 and 11:30. Performers: Jeff Back Group, Jethro Tull, Soft White Underbelly, Joshua Light Show.

James Moody; **Joe Newman Quintet**, Sculpture Garden, Museum of Modern Art, 8:30.

West Side Orchestra; **Riverside Park** at 103rd, 8:15. (in case of rain: McMillin Theatre, Bowdy at 116th). Conductor: Frederique Patrides; soloist: Jeanne Benjamin, violinist. Mendelssohn, Dvorak, Bruch, Schubert (free).

Goldman Band, Central Park Mall, 8:30 (free).

Opera

FRIDAY, JUNE 27

Amato Opera, 319 Bowery, 8:15. "Carmen."

Metropolitan Opera, Nether Meadow, Prospect Park, Bklyn, 8:30 (rain date: 6/29). "Le Traviata" with Maffio, Ordassy, DiFrenco, Shirley, Milnes. Conductor: Cleve.

SATURDAY, JUNE 28

Amato Opera, 319 Bowery, 8:15. "Carmen."

Metropolitan Opera, Daffodil Hill, Botanical Garden, Bronx, 8:30 (rain date: 6/29). "Rigoletto" with Peters, Grillo, Ordassy, Tucker, McNeill. Conductor: Cleve.

MONDAY, JUNE 30

Ruffine Opera, Provincetown Playhouse, 8:15. "Lucia di Lammermoor."

Dance

STUTTGART BALLET METROPOLITAN OPERA HOUSE

Fri, 6/27, 8:30. "Mozart Concerto." "Opus One," "Holberg Pas de Deux." "Jeu de Cartes."

Sat, 6/28, 2:30. "Eugene Onegin."

Sat, 6/28, 8:30. "Giselle."

Sun, 6/29, 2:30. "The Taming of the Shrew."

Sun, 6/29, 8:30. "The Taming of the Shrew."

OTHER EVENTS

SATURDAY, JUNE 28

Aleone Castro Dance Company, Chelsea Lane Theatre, 25 W 15, 8:30.

SUNDAY, JUNE 29

Aleone Castro Dance Company, Chelsea Lane Theatre, 25 W 15, 8:30.

MONDAY, JUNE 30

"**Tap Happening**," Bert Wheeler Theatre, 250 W 43, 8:30. Tap dancing.

Art

OPENING SOLOS

Masuo Ikeda—AAA, 663 Fifth, Pl 5-4211. More than 200 miniature prints, created from 1961 to 1968, by Japan's leading young printmaker, 8/30-7/11.

CONTINUING SOLOS

John Clem Clarke—Kornblies, 58 E 79, Un 1-4245. Paintings, thru 6/27.

Friedrich Hundertwasser—St. Etienne, 24 W 57, Cl 5-8734. Semi-abstract paintings, 1959-68, thru 6/27.

William Klein—Penoras, 62 W 56, Pl 7-2117. Abstract expressionist paintings, frequently suggestive of land masses and color areas viewed from the air, varying from light and translucent washes to highly textured impastos, thru 7/3.

Robert H. Laessig—American Greetings Gallery, Pan Am Bldg, 80 E 42, 973-4000. Watercolors, thru 6/27.

Jan Matulka—E. I. Bartholot, by appt only, Bu 8-4642. Oils and watercolors, thru 7/31.

Patrick J. McCormick—Larsen, 232 E 59, 674-3993. Thirty new ceramic pieces, thru 7/30.

Paulinile Pleasance—Wally F, 17 E 57, He 1-5390. Post-impressionist landscapes, still lifes, figures, flowers, thru 7/3.

John Rudge—Byron, 1018 Madison, Yu 8-9570. Paintings and drawings, thru 6/28.

Donn Russell—Waverly, 103 Waverly Pl, 477-6710. Recent wood sculptures, thru 8/29.

Jim Stepien—Sierra Club, 15 E 53, 687-3290. Black and white photographs of the upper Delaware River, thru 8/30.

CONTINUING GROUP SHOWS

AAA—633 Fifth, Pl 5-4211. "New Talent in Printmaking," thru 8/27.

Austrian Institute—11 E 52, Pl 9-5165. "Form from Process: The Thonet Chair," thru 7/20.

Benter—23 E 87, Rh 4-2044. "The Figures. The Landscape. The Still Life," 7/8-31.

Castelli Warehouse—103 W 108. "4 Painters for Spring": Gary Bower, Ellen Cibula, Richard Roth, Mark Trissary and Richard Kaline, thru 6/31.

Danenburg—1000 Madison, 249-7050. Fifty major acquisitions: American art of the late 19th- and early 20th centuries: paintings by Prendergast, Hassam, Homer, Weber, Lawson, Blakelock, Wright; sculpture by Zorach, Archipenko, thru June.

Flynn—Waverly Pl. Oils, sarigraph, watercolors, graphics by Bae Begman, Olivia Kehn, Thee Shustak, thru 8/29.

Gibson—27 E 67, Un 1-3445. "Ecologic Art," works by Andre, Christo, Dibbets, Hutchinson, Inaley, Long, Morris, Oldenburg, Oppenheim, Smithson, thru 8/28.

Martin Gordon—1063 Madison, 249-7350. Selected prints and drawings by Picasso, Miro, Dubuffet, Beckman, Marsh, Bellows, Kollwitz, Vulliamy, Bonnard, thru July.

Graham—1014 Madison, Le 5-5787. Paintings by Bover, Manning, Martin, Messey, Robinowitz, Vivone, thru 7/31.

Grand Central—40 Vanderbilt, Tn 7-3344. "Portraits by Famous Americans": Murray, Kinstler, Trebilcock, Draper, et al, thru 7/31.

IBM—18 E 57, Pl 3-1900. "American Painting, 1900-1950": Benton, Homer, Levine, Marsh, Grendine, Moses, Sergeant, Sloan, Wood, et al, thru 7/25.

Jackson—32 E 69, Yu 8-1800. "Wellworks," part 1, paintings by Appel, Brooka, Harligen, Hultberg, et al, thru 6/20; part 2, thru 7/18.

Kennedy—20 E 58, 758-3850. Western American art: works by Bierstadt, Remington, Russell, Miller, Catlin; bronzes by Freser, thru 7/3.

Lundau-Alan—766 Madison, 535-3113. Gallery artists and selections from the gallery collection, thru 7/31.

Leibovitz—47 E 77, Rh 4-3384. Group show by gallery artists, thru 7/12.

Lewis—35 E 84, 879-0810. "A Choice of Americans": 19th- and 20th-century paintings by Bierstadt, Ochtman, Burleigh, Metcalf, Crocker, thru 7/12.

Loeb Student Center—Wash Sq S & LeGuardia Pl, 598-3015. "Two Boston Artists": an outdoor petio show of environmental sculpture by Michael Phillips and Curtis Crystal, thru 8/26.

Midtown—11 E 57, Pl 8-1900. "Highlights of the Season": works by Betts, Binford, Bishop, Cadmus, Etting, et al, thru 6/28.

Nordness—236-38 E 75, 988-4410. Paintings, ceramics, enamels, jewelry, sculptures, etc. by many artists, thru 7/11.

Phoenix—939 Madison, Rh 4-5186. Fourth annual graphics show; over 100 drawings, line cuts, etchings, lithographs, prints and collages by Rosenquist, Mengold, Rauschenberg, Chamberlain, Lichtenstein and more, thru 6/28.

Sachs—29 W 57, 421-8688. Paintings and sculpture by John Ferren, Therese Schwartz, Alice Beber, Miriam Brumer, et al, thru 7/31.

Shepherd—21 E 84, 951-4050. Late 18th-, early 19th-century English watercolors, including works by Cox and a landscape painting by Gainsborough, thru 8/30.

Wise—50 W 57, Co 5-0465. "Reflections": works by American and European artists, using reflections in motion as their medium, thru 7/31.

Wilkin—237 E 60, 355-1461. "Photorevues from Camera Work, 1903-1913," Steichen, White, Coburn, Sieglitz, et al, thru 8/26.

Wright/Hesburn/Weisner—205 E 60, 838-2940. "Homage to Shakespeare," thru 7/19.

Yelitz—242 E 71, 861-6332. International show of paintings by Arostegui, Castellier, Nikolenko, Mardesic, Peluska, Sokol, thru 7/2.

Museums

American Museum of Natural History—CPW at 79th, 873-1300. Mon-Sat 10-5, Sun & Hols 1-5. "Can Men Survive?" centennial exhibition, on view for 2 years: "Nature and the Cosmos": \$2 color and black-and-white photographs, thru Labor Day.

Asia House—112 E 84, Pl 1-4210. Mon-Fri 10-5, Sat 11-5, Sun 1-5.

Brooklyn Museum—Eastern Parkway, Ne 8-5000. Mon-Sat 10-5, Sun & Hols 1-5.

China House—125 E 65, 744-8181. Mon-Fri 10-5, Sat 11-5, Sun 2-5.

Cooper-Hewitt Museum of Design—Third at 7th, 777-4100. Mon-Sat 10-5. Contemporary Japanese posters, thru 8/30.

Finch College Museum of Art—82-84 E 78, Bu 8-8450.

Frick Collection—1 E 70, 288-0700. William Blake: 11 illustrations for John Bunyan's "The Pilgrim's Progress," thru 6/29.



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Gallery of Modern Art—2 Columbus Circle, 581-2311, Tue-Sun 11-8. Philip Evergood: American paintings, thru 6/29; Italian drawings of the 15th thru 19th centuries, thru 8/31.

Goethe House—1014 Fifth, 744-8310, Mon, Fri, Tue 10-5, Tue Wed, Thur 1-8:30. "Menhatten": photographs by Ingrid Fröhlich, thru 7/16.

Guggenheim Museum—1071 Fifth, En 9-5110, Tue-Sat 10-5, Tue 11-8. Jean Aup: a memorial exhibition of paintings, sculptures, tapestries, drawings, thru 6/29; Julie Bissler: a retrospective of watercolors, woodcuts, egg-oil temperas, miniatures, thru 6/29; Theodor Fontane: Nine Young Artists, works by Fleregan, Walker, Richter, Zorio, Christensen, Neumann, Seawright, Serre, Young, thru 6/29.

Jewish Museum—1109 Fifth, RI 9-3770. Mon-Thur 12-5, Fri 11-3, Sun 11-8. "Superlimate: Books, Boxes and Things," about 200 objects ranging from illustrated texts to still-life equivalents of the Theatre of the Absurd, thru 6/29.

Metropolitan Museum of Art—Fifth and 82nd, 736-2211, Mon-Sat 10-5, Tue 11-8, Sun 10-5. Accessions from the Florence Waterbury Collection: textiles, tomb pottery, Chinese furniture, Tibetan paintings, jade pieces, The furniture, thru 9/14; Art of Oceania, Africa and the Americas, from the Museum of Primitive Art: painted masks, drums, carved figures, wood carvings, ivories, bronzes, gold work, stone and ceramic sculpture, feather hangings, thru 8/17; Walter Baezelis Collection: 80 Greek vases spanning 3 centuries of vase painting, and 19th- and 20th-century European drawings by Cézanne, Degas, Klee, Picasso, Redon, et al, thru 9/1; European Landscape Drawings, 1700-1900, by Gainsborough, Van Gogh, Pissarro, et al, thru 9/1; Children's Paintings from Israel (J Museum Studio): 42 paintings on the theme of peace by Arab and Jewish children, thru 7/1.

Museum of American Folk Art—49 W 53, LI 1-2474, Tue-Sun 10:30-5:30.

Museum of Contemporary Crafts—29 W 53, CI 6-6840. "Young Americans 1967": 205 objects in ceramic, fiber, glass, metal, wood, plastic and mixed media by 184 young craftsmen, 6/27-7/17.

Museum of Modern Art—11 W 53, 245-3200, weekdays 11-6, Thur 11-9, Sun 12-8. August Sander: 27 portraits of Germans, producing a "chart" of a culture, thru 8/30; 20th-century Art from Nelson A. Rockefeller Collection: works by Amp, Braque, Calder, Giacometti, Lichtenstein, Matisse, Miro, Picasso, Stella, et al, thru 9/1; "The First Generation": New American Painting and Sculpture by Abstract-Expressionists, thru 10/5.

Museum of Primitive Art—15 W 54, CI 6-9493, Tue-Sat 12-5, Sun 1-5. The Nelson A. Rockefeller Collection of Mexican Folk Art: ceramics, textiles, toys, tinware, woodcarving, embroidery, glassware, thru 8/31.

Museum of the American Indian—Bowey at 155th, Ar 3-2420. Tue-Sun 1-5; closed during Aug. Devoted to the exhibition, study and preservation of the culture of the American Indian.

Museum of the City of New York—Fifth at 103rd, Le 4-1672. "600 Faces by Beaton, 1929-89," thru 9/7; 18th- and 19th-century furniture & portraits. 19th-century NY presentation silver; 20th-century paintings: A Carnival of Animals: toys, ete. Salute to Oklahoma: featuring original costume and scenic designs, programs, photographs, other memorabilia of the 1943 Rodgers and Hammerstein musical.

New-York Historical Society—170 CPW at 77th, 873-3400. Tue-Fri and Sun 1-5, Sat 10-5. "Treasures of Americana": rare and important books, manuscripts, maps, views; the DePuy-Geller collection of 18th-century early American art, furniture, fashions.

Nicholsen Roerich Museum—319 W 107, Un 4-7752. Riverside Museum—310 Riverside Drive, Un 1-1700 Tue-Sun 2-5.

Whitney Museum—945 Madison, 249-4100. Recent acquisitions, thru 8/22; "Anti-Illusion: Procedures/Materials": painting, sculpture by 22 artists, thru 7/6.

Miscellaneous

"A Generation of Gifts"—Selected manuscripts, drawings, letters, books and bookbindings. Pierpont Morgan Library, 29 E 36, 685-0008.

Afro-American Fashion Show—African costumes modeled to an accompaniment of drums, Ingersoll Library, Eastern Pkwy at Flatbush Ave, Bklyn, 6/27 at 8.

Astroland Park, Coney Island—Astro tower, flame ride, kiddie park, other rides. Bdwalk at W 10th St (free).

Backstage Tours—Of "1776" and "The Great White Hope," \$1.50 per person. 886-8783 for details.

Dial-A-Satellite—873-0004 for satellite info: time of passage, name of satellite, part of sky where visible, direction of orbit. Prominent planets, meteor showers, etc. also reported.

"Febrice: Stone Age to Space Age"—Exhibit tracing the development of fabrics through history, including items from 500 A.D., a 19th-century lute, etc. Owens-Corning Fiberglas Center, 717 Fifth, PI 9-3810. Mon-Sat 9:30-5:30, thru 8/15.

Fireworks Display—Coney Island, every Tuesday (thru 8/28) at 9 p.m. Fireworks visible from just about everywhere along the Boardwalk.

Golf Trips—Hosted trips with instruction, every weekend. 697-2790 or Mu 6-8768 (Walter Beurd Murray Hill Golf Studio) for details.

Hayden Planetarium—CPW at 79th, 873-1300. "Captives of the Planets," sky show, thru 6/30; "Astronomy": a panorama of astronomy over the past 500 years.

"In Honor of Poets"—Poetry manuscripts, books, photographs of Frost, Cummings, MacLeish, Tate, et al. NY Public Library, Fifth at 42nd, Mon-Fri 10-6, thru 9/26.

Landmarks—Bertow-Poll Menelson, Shore Rd, Bronx: 1842 Greek Revival country house, charming gardens. Tue, Fri, Sun 1-5. **Conference House**, foot of Hyden Blvd., Staten Island: 17th-century stone manor, authentically furnished, site of peace conference of Ben Franklin et al. Tue-Sun 10-5. **Grace Church**, Jamaica Ave at Parsons Blvd., Queens: English Gothic Revival church, 18th-century historic graveyard. Sat, Sun afternoon. **Terfa Homestead**, Prospect Park, Bklyn: 18th-century Dutch Colonial farmhouse much involved in American history. Wed, Fri, Sat, Sun 1-5, Mon-May. **Serbian Orthodox Cathedral**, 15 W 25: English Gothic Revival church and parish house. Tue-Sat 10-5. **Van Cortland Manor**, Bowey at 248th: Pre-Revolutionary Georgian house. Tue-Sat 10-5, Sun 2-5.

"Nesence"—Film on childbirth, made in France, depicting theory of psycho-prophetic method and various phases of a specific pregnancy. Adm \$1. Alfred E. Smith Community Center, 163 W 97, 865-1707, 6/27 at 8:30.

Needwork Exhibition—Includes sampler from the 1800s; quilts made by Southern poverty groups; needlepoint by Mary Martin, Joanne Woodward, Dine Merrill, Betty Furness, others. Hellmuth Gallery, Fifth at 56th, thru 7/18.

NY Aquarium, Coney Island—Bdwalk and 8th St, open daily 10-9. Adults 95c; children 40c.

NY Flea Market—Sixth Ave at 25th, every Sunday 1-7, adm. 98c. Cell Be 3-6010 if weather uncertain.

"Oesetes: History and Culture of a People in the Caucasus"—Books in Russian and in the Ossetic language, tracing the history of the Ossetes. NY Public Library, Fifth at 42nd, second-floor Slavonic Division corridor. Mon-Fri 10-6.

Rare Book Acquisitions—Complete manuscript of Allen Ginsberg's *Kaddish*, "lost" notebooks of Joe Gould, untrifirmed and unopened first edition of James Joyce's *Ulysses*, autographed, original edition of Robert Frost's *drama*, *The Cow* in the Corn, Mon-Fri 1-4, 18 University Pl, thru 7/20.

"Safe Fun Allow"—Daily seamanship clinics, exhibits, films and informational services for sailing and boating fans. ExpoAMF Exhibit Center, Mad Sq Garden, thru 7/5.

Tree Walk—"Midsummer Fragrance," tour through Prospect Park, Bklyn, starting from Wisteria Colonnade, 6/29 at 2:30 (rain or shine).

Walking Tours—Ramble in Central Park, including Harnshaw, English Oak, Bow Bridge, the Terrace, Wisteria Walk, the Dairy, Capshaw Bridge, Bird Sanctuary, starting from CPW at 77th, 6/28 at 10:30 (rain or shine). **Tompkins Squares**: "Historic Lower East Side," in Mr Marble Cemetery to Tompkins Sq, via the old Catholic Cathedral, starting from corner of Second and 2nd, 8/29 at 2:30.

Our Plan to Change New York City

The crime rate goes up 23% a year.

By the end of 1969 we will have a welfare population as large as the entire city of Detroit.

Our voluntary hospitals are so crowded that if you had pneumonia you could expect to wait 5 to 8 days for a bed.

Of all our nation's cities-in-crisis we are considered the nightmare.

It's about time we acknowledged there is a limit to what our public servants can do for us, and took on some of the responsibility ourselves.

The Plan.

Our plan is the United Fund of Greater New York.

The United Fund happened this year, resulting from a merger of the business-community appeals of the Greater New York Fund and The American Red Cross in Greater New York.

The United Fund can't eliminate poverty, crime, illness and apathy. But it can make a noticeable dent.

The more generous your support, the bigger the dent.

For openers we're asking for \$89 million.

Where the money goes. Part I.

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Collectively, these agencies consistently introduce productive new techniques.

They help our so-called unemployables find employment, and keep it.

They make it possible for mothers with pre-

school children to go to work instead of on welfare.

They return drug addicts and alcoholics to the community as productive human beings.

They keep families together and help thousands of children each year to become constructive adults instead of society's casualties.

Where the money goes.

Part II.

The Red Cross does more than collect blood, help servicemen and their families, and conduct safety-education programs.

Last year it responded with food, clothing and shelter to over 1,000 disasters right in New York City.

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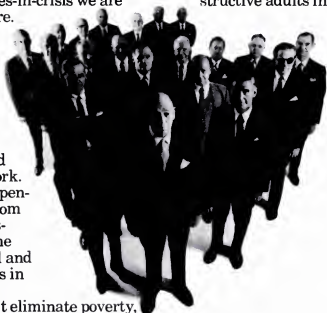
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Nixon vs. the City's Top Crimefighter

By Peter Maas

"The Nixon Administration's directive brought to a head the bitter and stupid infighting in law-enforcement circles that may wind up with local organized crime laughing all the way to the bank."

Earlier this month Robert M. Morgenthau, U.S. Attorney for the Southern District of New York, received a confidential directive from Will Wilson, the Nixon Administration's new Assistant Attorney General in charge of the Criminal Division. Wilson's directive had been in the works in Washington for several weeks, during which time it had been passed around to a number of interested parties to get the phrases properly shaped, the language just right. But when it was finally sent, despite all the literary effort, the directive boiled down to one crude fact: Morgenthau was to disband his Special Prosecutions Unit, the heart of his enormously effective federal-level operation against organized crime in Manhattan, the Bronx and adjoining upstate counties. It also brought to a head the incredibly bitter and stupid infighting in law enforcement circles over the last six months in which all the participants swear daily to their commitment against organized crime—but which may wind up seeing organized crime around here laughing all the way to the bank.

The ostensible reason for the elimination of Morgenthau's unit is to make way for a "super" federal strike force against organized crime in the city; the force is scheduled to begin operations, as things now stand, in July. It is in fact the latest and most important strategem in a series of politically-motivated maneuvers designed to drive Morgenthau out of office, and is

thus causing grave doubts about the authenticity of the Nixon Administration's highly publicized plans to go after the Cosa Nostra and its criminal associates.

There are 93 U.S. Attorneys around the country; 92 of them are political creatures. Morgenthau is the exception. Traditionally, U.S. Attorneyships are choice patronage plums for an incoming national administration, and none is more choice than "New York South," as Morgenthau's district is called. Despite this, he got the job in 1961 practically over the dead body of the local Democratic machine; indeed, only when Robert F. Kennedy, as Attorney General, put it on the basis of a personal favor did the late Bronx boss Charles Buckley finally bow to Morgenthau's appointment.

Nor is a Republican administration the first to try to get rid of him. Lyndon Johnson kept Morgenthau on simply because Kennedy, by now a senator, promised a nasty, public fight if he didn't. The man Johnson reportedly wanted in his place was the son of Edwin L. Weisl, Johnson's crony and then Democratic National Committeeman from New York. Subsequently, Johnson attempted several times to get Morgenthau to resign by offering him a federal judgeship.

Now Nixon has inherited him. Normally a U.S. Attorney's four-year term coincides with that of the President who picked him. But Morgenthau quit in 1962 to run as the Democratic can-

didate for governor of New York. After he lost, he was reappointed by President Kennedy in 1963, reappointed again by Johnson in 1967—and, as a result, his present term in office isn't up for another two years. Initially he was a bit vague about whether he would resign if "they" did not want him to stay on; in the last couple of months, however, his attitude has stiffened considerably. "I have too many important cases pending to leave now," he has told friends on a number of occasions recently. Among these cases—which he fears might not be followed through vigorously—are such sensitive ones as those involving wheeler-dealer Roy Cohn, former Tammany boss Carmine De Sapio and fraudulent financial dealings between segments of the nation's business community and Swiss banks.

It is this apparent decision by Morgenthau to stay put that has Republicans so furious. Even before the Nixon Administration officially took over, the Morgenthau problem was thoroughly examined. The situation is rare and the legalities, to say the least, are muddy. Attorney General Kennedy fired a U.S. Attorney, an Eisenhower appointee whose term extended past the 1960 election, but the man in that instance chose not to fight and the matter never came to a head.

At first the new hierarchy in the Justice Department just hoped that Morgenthau would go away on his own. Besides, Mayor Lindsay and Gov-



Robert M. Morgenthau, U.S. Attorney for the Southern District of New York

Why was New York selected for the first 'super strike force'? Why not start with a city where they really need one?

ernor Rockefeller—in another of their constant feuds—couldn't get together on the initial choice to replace Morgenthau, former State Senator Whitney North Seymour. Seymour was especially objectionable to Manhattan GOP leader Vincent Albano, and Rockefeller sided with him. The man Albano wanted for the post was Paul J. Curran, currently Chairman of the State Investigations Commission. Lindsay finally went along with Curran, and Senators Javits and Goodell eventually fell into line. After that had been resolved the phones started ringing—and never stopped—in the offices of both Javits and Goodell. The question is always the same: When the hell is Morgenthau going to be tossed out? It is quite understandable. Among other things, there are more than 70 Assistant U.S. Attorneyships presumably up for grabs the day Morgenthau departs.

There is nothing personally about Curran to indicate that he is not capable of doing a respectable job as U.S. Attorney for New York South. But his selection by the GOP to succeed Morgenthau raises some pertinent questions about just how partisan the office ought to be allowed to become. It handles, for instance, around 10 per cent of all the criminal cases tried in federal courts today. Not only is Curran an Albano protégé, but he is himself a former Republican district leader. His father, Thomas Curran, was Manhattan GOP leader before Albano, and before his death was also Roy Cohn's law partner. This alone puts him in an exceedingly awkward position in view of the forthcoming federal prosecution of Cohn which young Curran, were he to replace Morgenthau tomorrow, would be supervising.

All this, of course, is speculative. What is not speculative is the way Washington finally decided to dispose of Morgenthau: instead of taking him head-on, the grand strategy became one of by-passing him, of so emasculating his operation that he would wind up quitting in disgust or discouragement.

The key to this strategy is the super strike force against organized crime here which will operate independently of Morgenthau. The idea is an out-

growth of the strike forces initiated under Attorney General Ramsey Clark. These are units of federal anticrime agencies that move in coordinated fashion into areas that have especially bad organized-crime problems. By and large they have been sent to places where, to put it bluntly, the local U.S. Attorney was not up to snuff.

The strike force for the Southern District goes beyond this in that it will formally include local law enforcement officials. It will be led by Daniel Hollman, an able Justice Department attorney who presently runs one of the old strike forces that has been active in Brooklyn for more than a year. While all the details have not been worked out, Hollman will chair a council that at this writing is supposed to include top Justice Department men from the Criminal Division in Washington, Morgenthau or his successor, Manhattan District Attorney Frank Hogan, Bronx District Attorney Burton Roberts, State Attorney General Louis Lefkowitz, Police Commissioner Leary, John Malone, the special agent in charge of the FBI's New York office and a representative still to be chosen from the Treasury Department.

One of the council's chief functions will be to decide who gets jurisdiction in a particular case. Hollman's staff is being recruited in large part from the agencies listed above, although it will be paid out of a special Justice Department appropriation. The super strike force is described by its adherents as a pilot project which, when the bugs have been worked out, will be applied elsewhere in the country. The argument being put forward in its behalf is that it will result in a centralized intelligence operation that will really have racketeers on the run.

Less easily explained away is why Morgenthau's Special Prosecutions Unit has to be dismantled to insure the new strike force's success in fighting crime. In this area Morgenthau's entire operation has been aggressive, resourceful and successful beyond comparison with the record of any other U.S. Attorney in memory.

Indeed, last December, to the acute embarrassment of a Nixon Administration not yet installed and already

trying to plot Morgenthau's removal, the details of a secret report by a House Republican Task Force on Crime leaked out which specifically praised Morgenthau's effectiveness in combating organized crime. The report also recommended that Morgenthau be kept in office "well beyond the normal period" of his service.

As can best be established, the general outline of the new strike force began to be developed in March. Will Wilson, the Justice Department's new Criminal Division chief, is known to have had at least one private meeting about it with District Attorney Hogan. Another meeting in the early stages also included Wilson, Attorney General John Mitchell and Mayor Lindsay. Significantly, Morgenthau was left out of all these preliminary talks.

Wilson appears to be the prime mover of the project. He is a renegade Democrat, a former Texas State Attorney General in Lyndon Johnson's camp. It is said that he broke with Johnson and switched to the GOP when Johnson tried to block his efforts to go after swindler Billie Sol Estes, whose connection with a number of major Democratic figures has never been fully brought out into the open. One of Wilson's pet theories is that law enforcement officers affiliated with the Democratic Party cannot or will not deal with corruption in big-city Democratic machines.

In Morgenthau's case, this is the worst kind of hypocrisy. Not only has he energetically pursued his investigation into the affairs of Carmine De Sapo, whose trial is scheduled for this fall, but he has a long string of indictments and convictions against individuals closely identified with Democrats, including such prominent party contributors as financier Louis Wolfson.

There is some suggestion that Morgenthau's highly independent ways helped turn the Nixon Administration off on him. "What they fail to realize," says William Hundley, former chief of the Justice Department's Organized Crime Section, "is that he treated his own party exactly the same—and it didn't matter whether the Attorney General was Kennedy, Katzenbach or Clark. He would phone me about

Morgenthau vs. the Mafia

One of the most notable achievements of Morgenthau's term in office has been his drive against racketeering. Against the Cosa Nostra alone, not counting scores of other criminal prosecutions his office has undertaken, he has been especially effective.

The main Cosa Nostra family active in his area was led by the late Vito Genovese. Morgenthau's men either obtained convictions or have cases pending against five lieutenants and 47 soldiers in the Genovese family, with particular emphasis on narcotics traffic, labor racketeering and stock frauds. One conviction—that of informer Joseph Valachi—eventually triggered shock waves through the Cosa Nostra that are still being felt.

Against a second Cosa Nostra family in New York headed by the late Thomas (Three-finger Brown) Luchese, he has put away the family's *consiglieri*, or counsel, five lieutenants and 16 soldiers. One of the Luchese lieutenants he convicted was Anthony (Tony Ducks) Corallo, the loan shark who had his hooks into a member of Mayor Lindsay's inner circle, James Marcus.

Morgenthau has moved successfully against members of the Profaci, Gambino and Bonanno families. His record against the Lucchese family:

Name	Date of Indictment or Conviction	Offense	Sentence or Status
<i>Consiglieri (Counsel):</i>			
Vincent John Rao	1965	Perjury	5 years
<i>Caporegime (Lieutenants):</i>			
John Ormento	1962	Narcotics	40 years
Anthony Corallo	1962	Obstruction of justice	2 years
	1967	Conspiracy to violate anti-racketeering statute	3 years
	1969	Interstate travel for the purpose of extortion	Trial pending
Carmine Tramunti	1964	Contempt of court	Served 3 months
James Plumeri	1963	Income Tax	2½ years
	1968	Conspiracy to obtain kickback from union welfare fund	Trials pending
John Dioguardi	1966	Bankruptcy fraud	5 years
<i>Buttons (Soldiers):</i>			
Salvatore Maneri	1962	Narcotics	15 years
Victor Panica	1961	Narcotics	5 years
Angelo Tummaro	1961	Bail jumping	2 years, 8 months
Angelo Loicano	1962	Narcotics	20 years
Anthony DiPasqua	1961	Narcotics	Trial pending
Anthony DiPalermo	1964	Narcotics	12½ years
Frank Dioguardi	1966	Narcotics	15 years
Anthony Ciccone	1962	Narcotics	Fugitive
Daniel J. Motto	1968	Conspiracy to violate anti-racketeering statute	2 years
Anthony Castaldi	1964	Contempt of court	Served 3 months
Audimo Pappadino	1964	Contempt of court	Served 2 months
Salvatore Shillitani	1964	Contempt of court	Served 3 months
Thomas Plumeri	1966	Bankruptcy fraud	3 years
Vincent Potenza	1967	Conspiracy to transport stolen travelers checks	5 years
Americo Spagnuolo	1967	Conspiracy to transport stolen travelers checks	5 years
Anthony Mirra	1962	1) Narcotics 2) Assault of Federal officer	20 years 2 years

something he had in mind and I'd say, 'Why call me about it? You know you're going to do whatever you want to do anyway.' Of course he could be difficult, but anybody with any sense put up with it because he's so good."

In this vein, Morgenthau once had to attend a conference in Washington when Katzenbach was the Attorney General. It turned out that Katzenbach was coming to New York that night to attend a President's Club dinner. The two men flew up together and Morgenthau dropped him off at the dinner.

"Why didn't you come in with me?" Katzenbach said.

"No," Morgenthau replied, "I better not. I have about half the people in there under investigation."

While the new strike force for New York South may look good on paper, there have recently been increasing doubts about its effectiveness among those who first went along with the idea. One reportedly is Police Commissioner Howard Leary. Another is Manhattan District Attorney Frank Hogan, who at this late point still has not signed a memorandum committing his office to the project. A number of law enforcement people, including some who will be in the strike force, privately worry about how it will affect the informant system, on which law enforcement, for all the talk about bugs, taps and ace detective work, primarily depends. As one of them told me, "An informant may trust Hogan, for instance, and not Morgenthau, or vice-versa. It's going to be something else again when word gets around that all this information is going to be formally pooled."

Even if the super strike force is everything it is cracked up to be, a large question remains: Why was the Southern District of New York selected first? In sum, despite all the admitted duplication and an occasionally ridiculous competition, the law enforcement effort here by both federal and local agencies against organized crime is as good as it is anywhere in the country.

What's wrong with starting in New Orleans, where organized crime has a stranglehold on the city? Or Kansas City, where over a year ago the U.S. Attorney actually requested a strike force? Or Cleveland, where the situation is equally desperate?

The answer is that the first object of a strike force in New York South is not organized crime at all, but to knock off Robert Morgenthau. ■

Renaissance of the

By Nicholas Pileggi

Five years ago the West Side of Manhattan was considered such a dangerously blighted area that invitations to parties on Riverside Drive were often rejected, large rent-controlled apartments were voluntarily given up and even Chicken Delight wouldn't deliver. Today, while many of the area's most critical problems remain, an unmistakable mood of confidence has replaced earlier premonitions of doom. Merchants, real-estate men, bankers, theatre owners, city planners, restaurateurs, newsdealers and the trustees of private schools all agree with what Mayor John V. Lindsay admits privately: "The Upper West Side is probably enjoying more of a renaissance today than any other single neighborhood of our city."

In the 64-block-long area west of Central Park between Columbus Circle to the south and Columbia University to the north, the evidence is visible. Not only are there new low- and middle-income housing developments now where the rubble of abandoned buildings and slums stood just five years ago, but hundreds of the area's crumbling rooming houses have been renovated to accommodate increasing numbers of middle-class tenants, and even a few of the neighborhood's middle-European rococo hotels have been steam-cleaned. The same kind of young, successful and relatively affluent middle-class families that moved to the suburbs 20 years ago and to the East Side 10 years ago are moving to the West Side today, and while the neighborhood still has an ample supply of teenage muggers, parading homosexuals and old men who wear overcoats in July, the over-all mood of the area seems to have changed.

More baby carriages are in evidence; young, long-haired lovers are sharing park benches with elderly socialists; hipugged mothers are getting fewer dirty looks from resident matriarchs; tall blonde girls in pantsuits are suddenly bouncing down Columbus Avenue; there are see-through blouses in the windows of stores that used to display black crepe dresses and pillbox hats, while borzois, miniature poodles



The Upper West Side is awake. A few years ago even flowers didn't want to grow there, but today a \$700 million building boom has (almost) everything coming up roses.

Upper West Side



and Basenjis are beginning to outnumber the mongrels. Some of the new West Siders have moved back to the city from the suburbs, others have moved to escape the high rents of the East Side or the small apartments of Greenwich Village, Chelsea and even Brooklyn Heights. Many insist the area offers better housing values, transportation (70 per cent of all Manhattan

public transit is on the West Side) and park space (twice as much as the East Side). The West Side is flanked by Central Park on its east and the 266-acre Riverside Park on its west. Having the two parks within four crosstown blocks of each other (nine blocks separate Central Park from the largely commercial riverfront on the East Side) has encouraged movement through the

area, despite the fact that stories of muggings and burglaries cast a paranoiac pall over much of the community.

"I was ready for war," one recent brownstone buyer said. "You know, German shepherd, barbed wire, burglar alarms, punji sticks, the works. But we were delighted to find that with a little caution it could be a relaxed place to live."

Statistically the West Side's 1968 crime figures place the area in the unenviable top third of the city's 76 precinct-house totals. The 20th Precinct on West 68th Street and the 24th on West 100th encompass most of the Upper West Side, and their combined records show 36 homicides, 86 forced rapes, 8,478 burglaries, 1,097 felonious assaults, 3,233 robberies (muggings and stickups) and 6,762 larcenies (mostly pocketbook snatches) last year. The bulk of the West Side's street crime today is the work of roving bands of 14-to-20-year-olds who mug, jostle and threaten their victims around or near the neighborhood parks during the evening and early morning hours. The effect of these crimes, committed, it sometimes seems, on everyone, or at least a friend or relative of everyone on the West Side, has been to create an atmosphere in which sudden noises produce quick frightened looks.

Business, of course, has joined and helped to stimulate the movement to the West Side. Flower vendors who set up their cardboard cartons at the top of the neighborhood's subway stairs claim business is booming.

"Only a year ago," Monroe, a West 86th Street vendor, said between sales, "flowers couldn't live on the West Side."

Many of the new storekeepers who have moved into shops along Columbus and Amsterdam Avenues say that just a year ago they could not have survived. Jane Wilson, who in February opened a relatively expensive quality catering business called The Party Box on Columbus Avenue at 86th Street, admits that much of her business comes from the brownstone and luxury-apartment families who are as new to the neighborhood as she is. The bedpan, truss and traction medical supply stores

"The truss and traction stores have been replaced by boutiques, theatres, antique shops and a proliferation of restaurants."

that used to blanket the West Side have been replaced by youthful boutiques (Charivari, Free Expression, icc Sound Union, Creations 'n Things, The Looking Glass), bookstores, theatres, antique shops, and a proliferation of moderately priced Cuban, Japanese, Thai, Italian, French, Indian, Egyptian and Israeli restaurants. New stores, like a dazzling unisex boutique, have even opened in what was once a commercial no-man's-land on Broadway between 105th Street and Columbia University.

Michael O'Neal, the owner of The Ginger Man near Lincoln Center, claims his restaurant and bar business has quadrupled in the last few years, and he does not attribute the entire increase to his white marble neighbor. "Lincoln Center used to be all there was on the West Side, but now the whole area has come to life. We plan to open a new place at Columbus Avenue and West 73rd Street this fall."

Business on the West Side is increasing at such a rate that Stanley Zabar, of Zabar's Gourmet Foods, long a West Side landmark at Broadway and 80th Street, plans to triple his store's size in September when he moves the entire operation to new quarters two blocks north. "Just five years ago it was considered an adventure, a trek, even dangerous, to come to the West Side and shop in our store," he recalled. "Shopping guides, newspaper stories and magazine articles were always knocking the neighborhood when they wrote about the store. That doesn't happen anymore." Theatrical producers Joseph Beruh and Edgar Lansbury felt so confident about the area that last month they opened the Promenade Theatre, an off-Broadway theatre, on Broadway at 76th Street. Their first production, *Promenade*, a musical by Al Carmines and Maria Irene Fornés, was admired by *New York Times* critic Clive Barnes, who strolled over from his own West 72nd Street apartment to review it.

Perhaps the most significant announcement concerning business on the West Side came on March 18, when Alexander's Inc., one of the city's largest retail chains, revealed plans to build a \$10-million, six-level, 230,000-square-foot department store and a 1,000-seat movie theatre at the corner of Broadway and 96th Street. A two-year study of the area, commissioned by Alexander's, substantiated in statistics what many of the area's merchants had begun to suspect. The West Side, the study pointed out, was in a state

of transition in which more and more high-income people were moving into the neighborhood all the time, reversing the trend of the '50s, when the same kind of people were being drawn out of the center city. The survey also showed that Alexander's would have access to a total West Side population of 800,000, including 360,000 Upper West Side residents, with a surprisingly high average disposable income of \$3,970 when compared to the East Side average of \$4,410.

Jason R. Nathan, the city's Housing and Development Administrator, who recently led some municipal bond investors through the West Side renewal area, said even they were amazed.

"These men are really very important, very conservative cats," Nathan said, seated in his office facing a Mobil Corporation street map of New York City taped to the wall.

"They were stunned by what's happening on the West Side. They felt it was the most striking piece of city revival they had seen. I can tell you they were impressed."

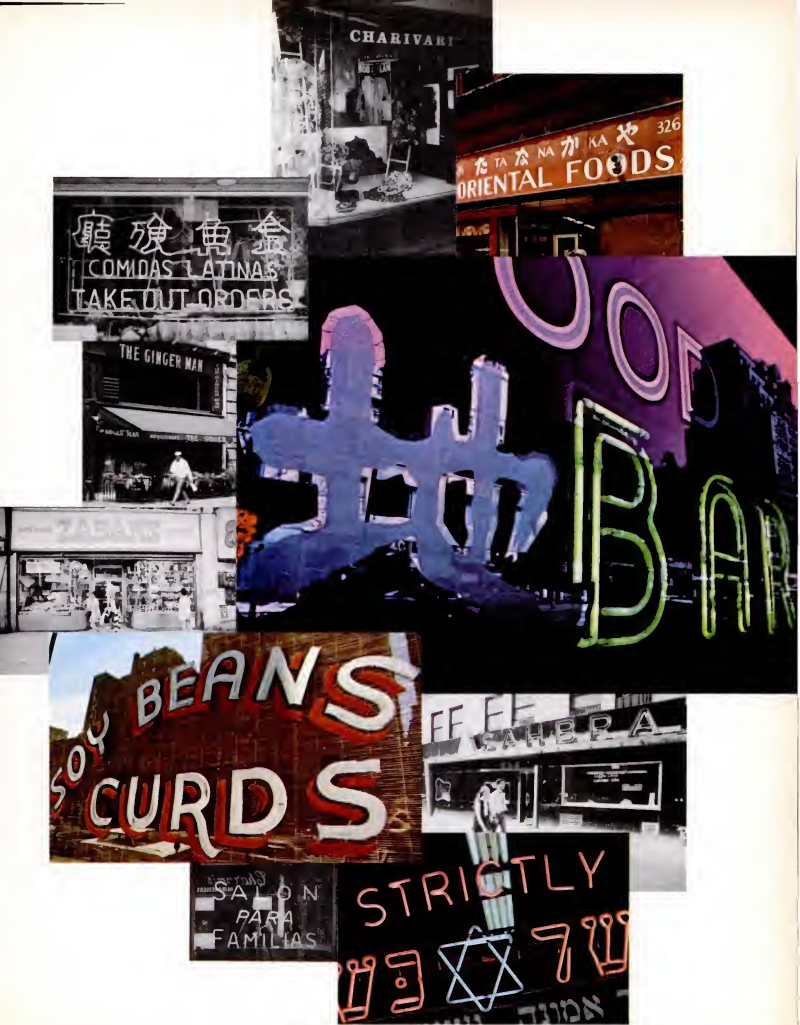
"The success of the West Side's renewal was always in question until about a year ago. In concept the area has a fantastic economic mix, ethnic mix, architectural mix. It has mass and scale. It was always worth preserving. There was simply too much there worth saving to subject the whole of it to the bulldozer approach."

Businessmen and apartment-starved New Yorkers were not the only people showing confidence in the West Side boom, however. The board of trustees of the Calhoun School, a private elementary and preparatory institution founded in 1896, announced they were rejecting, after two years of consideration, a proposal to leave the West Side and merge with a private school in Riverdale. Irving Stümmler, a school trustee, said on May 18 when the announcement was made, "We believe in the West Side. We feel that once more this is the coming place. This is where the future is."

"It would have been so easy to move to the suburbs, a marriage of convenience with instant expansion. But the question really was, 'Do we want to give up the ghost and become just another exclusive school catering to the upper classes?' Most of our students are going to end up in the city, and how are they going to cope if they've been educated in the suburbs? We're a city school. A West Side school. We decided to stay and fight it out here."

The residents of Manhattan's Upper West Side make a yeasty polyglot society that is as ethnically diverse and economically varied as any area in the United States, with the possible exception of Honolulu. It is a neighborhood, or series of neighborhoods, where certain recently renovated brownstone blocks have already taken on the hushed tone of affluence, while around the corner young Puerto Rican men, wearing sleeveless underwear and religious medals, spend most of their Saturdays rubbing Simoniz wax into six-year-old automobiles. It is an area in which Mrs. Jacqueline Onassis sends her son to a school that is within a block and a half of a Japanese supermarket, an Israeli coffee house with a floor show, a gypsy palmist, a hardware store specializing in "Bueno Bargains," an excellent Jewish delicatessen (Giltitz), a pizzeria, a Lebanese restaurant (Uncle Tonosoe) and a religious-articles store that sells evil-eye repellents, love potions and numerology books. (The window of the tiny shop holds a life-size statue of a saint, some votive candles and a Mastercharge credit plan decal.) It is an area that houses, besides many Russian, German, Polish, black and Puerto Rican residents, substantial numbers of Japanese, Chinese, Mexicans, Haitians, Irish, English, Dominicans, Norwegians, Swedes, Czechoslovaks, Austrians, Italians, Canadians and Midwestern Americans.

The West Side is an area of such variety that it appears as though some percentage of just about every ethnic, religious, economic and social group that ever lived there has stubbornly insisted upon remaining. In fact, in 1907 a charitable foundation built a 350-apartment tenement on West 64th Street for West Indian domestics, and today there are still 650 people living in those apartments, most of them descendants of the original tenants. The Upper West Side was first populated in the 1830s by wealthy New York Protestants who maintained bucolic summer residences near what is now Broadway and West 93rd Street. The area remained a predominantly WASP community (there are still seven Episcopal churches and a cathedral) through the Civil War and into the 1890s, when large numbers of Irish immigrants moved into the area to help build the Amsterdam Avenue steam elevated as well as the tenements along Amsterdam and Columbus Avenues. By 1910 the Irish were predominant, and Tammany politics and the dark



West Side places: something for everybody, from boutiques to nosheries

"... Its decidedly intellectual middle-European flavor has always attracted writers, editors, playwrights and critics ..."

mahogany bars of Columbus and Amsterdam Avenues (many are still there) ruled the West Side. The first Russian, Polish and German Jewish families began moving into the area about that time. To these people, most of them having moved from the crowded tenements of the Lower East Side, Chelsea and parts of Harlem, the West Side was the suburbia of the day. In the late '20s and early '30s the construction of the IND subway line created a tremendous building boom, despite the Depression, and it was during this period that many of the massive stone and brick apartment houses that line Central Park West, West End Avenue, Broadway and Riverside Drive were built. At approximately the same time in Germany the rise of Hitler and Nazi anti-Semitism forced many prominent and well-established German Jews to leave their native cities and flee to other parts of the world. Many who had relatives or friends in the United States moved to the West Side. By 1938 they outnumbered the West Side's Irish population.

The West Side was the reception center for a forced emigration of professionals, the wealthy and the educated, and it gave the area a decidedly intellectual, middle-European flavor. The West Side never lost that quality, and there were always bookshops in the area, newspaper stands with foreign journals and magazine stalls crammed with little intellectual publications. As a result of this continued intellectual climate the area has always attracted writers, editors, playwrights and critics. Three months ago Lewis Nichols of the *New York Times* wrote: "An excellent case may be made out that the West Side of Manhattan, lying between Central Park and the Hudson, now has taken over from the Village." Nichols attributes economics, the area's large, well-constructed if somewhat faded buildings, its informal "sweater and chino" style, its spectacular Hudson River views, and Riverside Park as the main reasons for Isaac Bashevis Singer, Theodore Reik, Pauline Kael, Judith Crist, Clive Barnes, Roger Butterfield, Alfred Kazin, Frederick Morton, Joseph Heller, Eliot Asinof, Jack Gelber, Robert Lowell, James T. Farrell, Gerold Frank, Murray Kempton, Murray Shisgal and Jules Feiffer's living there.

The visible blight of the West Side could first be seen shortly after World War II. The citywide housing shortage that followed the war caused over-

crowding, and the large apartments and residence hotels of the West Side were quickly partitioned into small apartments and furnished rooms to take advantage of the situation. The deterioration of the West Side actually began in 1939, during the World's Fair, when the city attempted to alleviate a drastic housing shortage by passing a law that made it profitable to break up large apartments and reclassify one- and two-family brownstones into rooming houses. During the war the shortage worsened. Blocks that once held several hundred tenants now were jammed with thousands, and most of them were transients, troubled and lonely. The area's traditional "mama and papa" landlords moved out. Speculators moved in. By the early '50s housing on the West Side had deteriorated to such an extent that Mayor Robert F. Wagner appointed the Mayor's Slum Clearance Committee under Robert Moses to rebuild the area. This agency compounded the chaos of the West Side by turning over to unscrupulous housing "redevelopers" huge sections of the area for demolition while thousands of families still lived in the buildings. Little or no attempt was made to relocate the area's predominantly low-income families when their homes were torn down, and many were forced to move in with relatives and friends nearby. Once demolished, the old tenements were often replaced by parking lots or luxury housing, but the most common practice among the "redevelopers" was to allow the condemned buildings they had appropriated to remain standing. From these constantly deteriorating buildings developers exacted exorbitant rents from desperate tenants while supplying no services, heat or maintenance. The Welfare Department began filling the furnished rooms and crumbling hotels of the West Side with the city's most socially dependent and antisocial citizens. Soon junkies, prostitutes, the retarded, petty criminals, discharges from state mental hospitals, young mothers with dependent children, the enfeebled, the blind and the destitute were all jammed into the squalor of a decaying neighborhood. As a result of that policy there are still 24,500 of the city's 32,000 single-room occupants living on the West Side, and it was not until two years ago that the first serious efforts were made to give these residents the kind of heavy-duty, concentrated assistance that they require.

Only the hardest of city dwellers

remained on the West Side during its period of blight—they, and their impoverished neighbors who had no choice. High crime rates, poor schools, indifferent bureaucrats, corruption and graft—all of the classic characteristics of urban disaster—were visiting the Upper West Side in the '50s. The result, however, was surprising. It created the most skeptical, municipally wise, politically organized, reform-conscious community in the city. West Siders became the nightmare of city bureaucrats. Citizen groups were formed, and soon there was very little about building codes, city officials, law enforcement, health regulations, education, welfare, relocation, the legislature, youth activities, real-estate assessments, political patronage, corruption and judgeships that they did not know. It was this community movement that became the basis of the Reform Democratic clubs of the West Side, which eventually replaced the Regular Democratic clubs. In Joseph Lyford's *Airlight Cage*, an excellent book about the West Side during this period, he writes of these volunteer groups: "They were considered 'bad news' by many of the city's bureaucrats and [were] incomprehensible to strangers. West Side activists talk of 'skewed rentals,' 'title vesting dates' and 'inspectional coordination.'"

"They were sometimes so terrifying to bureaucrats that once a group called about the need for fixing some bathroom plumbing and the next day the city sent down 20 toilet seats."

Lyford described the city's "vast, informal machinery" at that time and the practice of funneling society's disciplinary and health problems into the West Side. Just about every sector of the Establishment, he wrote, participated in running the machinery of urban decay or lubricating it: slumlord would rent to the dead as well as the living provided they got a good price. They received immunity from fire inspections, building codes, health regulations and rent control. City employees who collaborated in the arrangement got "gratuities." The Welfare and Health Departments went along because they simply had no alternative. Judges slapped the slumlords on the wrist on those rare occasions when they were brought to court (in 1964 the average fine levied against a convicted slumlord was slightly over \$18). "Approval of the system," Lyford continues, "is given by business leaders who lead the fight against adequate welfare and housing; prosperous



West Side people: the sort of mélange that makes a neighborhood



Urban
renewal

Faye
Dunaway's
turf

All-night
news dealer
at Broadway &
96th Street

New
center island
being designed
for 96th Street
& Broadway

The Cellar,
an uptown Village bar
at 95th Street
between CPW &
Columbus

Site of
new Alexander's
(with 1,000-seat theatre)
at Broadway
& 96th Street

West 105th Street
... "crime street"

Thalia
movie theatre,
95th Street
west of Broadway,
Eisenstein
festivals

Babe Ruth
lived here

The best
sled hills
in town

West Side Story (Slightly Edited)



Brownstone
Renovation
Country

Barney
Greengrass,
the sturgeon king,
Amsterdam Avenue
& 86th Street

The
Beresford,
show-biz
tenants

Columbus Avenue,
from 72nd to 86th Street,
a string of
old Irish bars

New Yorker
movie theatre,
Broadway & 89th Street,
where Godard
is king.

All MacGraw
walks her dog
here

The new two-story
Zabar's
gourmet food shop
expected
in September

A Riverside
Drive mansion:
in 1901 an Episcopalian
bishop's house,
today a
Yeshiva

Best place
to watch
sunsets

"Alexander's plan to wheel in a department store was taken by many residents as a Trojan horse . . . a declaration of war."

financial institutions that refuse to lend money for private investment in slum rehabilitation; foundations that avoid any significant commitment to abolition of the slum; labor unions that have abandoned the low-paid worker and practiced racial discrimination; and white and black political organizations that have a vested interest in segregation and race politics."

In the face of such adversity the residents of the Upper West Side acquired a dynamic hardness and a competitive spirit that is still very much in evidence. New residents soon learn to tolerate, if not join, their veteran West Side neighbors who blithely walk to the head of supermarket checkout lines, double-park their cars, ride bicycles on sidewalks, unleash their defecating dogs and beep their horns at traffic lights. It is a community of street participants. Curbside card tables line Broadway from West 72nd Street to Columbia University and dedicated petitioners snare, argue and shout with passersby about letting Biafra live, dumping the ABM and buying "scab" grapes. Assemblyman Albert H. Blumenthal, whose district takes in a 100-square-block area from about West 80th Street to West 100th, has 210 extremely active community organizations on his current legislative mailing list. "It is the most politically sophisticated district in the city," Blumenthal smiled wily. "During campaigns, or on the street, people come up to you and they know what you're doing, what other legislators are doing and all of the subtleties of political life. For example, John Lindsay and I both won this district by the same percentage of votes, which means voters voted for him at the top of the line and then came down the machine and jumped over to me. The district's voting patterns show tremendous discernment. It was the only white district in the city that voted by a large percentage for the Civilian Review Board."

The West Side is a community in which aloofness is considered a sign of weakness. Busybodies abound. A gift horse on the West Side is considered Trojan until proved otherwise, and the announcement that Alexander's planned to wheel in a department store was taken by many individuals and neighborhood groups as a declaration of war. In fact, on the night of a public hearing to consider zoning changes necessary before the new Alexander's could be built, various West Side war-

rior groups were in the auditorium an hour early. About 120 local men and women listened quietly as a member of the Community Planning Board recapitulated what most of them already knew and then heard the department store's lawyer tell them that Alexander's needed the variance before they could build the store, that Alexander's planned to employ between 750 and 1,000 people from the surrounding area, that the store would be built by fully-integrated union crews and that no residential tenants live on the proposed site.

"Anyone wanting to say anything, jot down your name," Robert Schur of the Planning Board said after the store's attorney spoke, and about one third of the audience rose and signed in.

A demure, round-faced black woman was the first speaker. She wore a blue pantsuit with gold buttons and a tan sweater.

"I think the promise of jobs is just an allurement," she began, looking directly at the front row in which the store's representatives were seated.

"Grave consequences will come to the neighborhood with the incursion of one large department store. Others will follow. Broadway and 96th Street could be as distressing a place to live as East 59th Street and Lexington Avenue with all that traffic and trucking that goes along with lots of department stores."

She was cheered.

A young bearded man rose and said that both the Riverside and the Riviera movie theatres were being destroyed by the new store, even though Alexander's planned to build a new theatre.

A representative of the West Side Hotel Association said Alexander's would be a great asset to the neighborhood and would "attract desirable stores." When he emphasized "desirable," some of the younger people in the audience laughed and snickered.

A Puerto Rican man next addressed the crowd and said, "The Puerto Rican community has already had a meeting and we are opposed to Alexander's move to 96th Street, and the reason was that this community needs more housing and schools. If they want to improve the neighborhood, why don't they put up a school and call it Alexander's the Great?"

A representative of the West Side Merchants' Association rose and supported Alexander's.

Another man, a local jeweler, followed and said, "In 30 years I've never heard of the West Side Mer-

chants' Association," and then sat down.

Julia McCarthy, an attractive young woman with the Citywide Housing Coalition Committee, pointed out that the real danger with Alexander's was not the traffic it would bring to the area, but the real-estate speculators. Most of the large, low-profit, rent-controlled apartment buildings around the site would increase in value, and it would not be long before lobbying speculators would gobble them up for commercial developments, thus evicting the middle-class and low-income families who live in them. She suggested that if the store's zoning variance is to be given, a proviso that they build 200 public housing units above the store should be attached. She was loudly cheered by most of the audience.

The owner of an all-night Ping-Pong parlor on the proposed site explained that the new store would deprive neighborhood people of a recreational oasis. John Fiore, of the onsite EAT SHOP, said, "The stores they're eliminating are the better stores. The best street is being demolished." A young man explained that an ecology exists in cities and that to dump a huge department store in the middle of a block could throw the area off balance just as surely as putting polar bears in beaver ponds. The meeting ended, as do most community participation meetings, with no concrete accomplishments to look back upon.

Henry Marquit, chairman of the West Side Planning Board No. 7, which takes in most of the area, was pleased with the West Siders' enthusiastic participation.

"We are having a renaissance up here, that's true," Marquit said, "but it is important to realize that this neighborhood is built upon a traditional base. This area has the best population mix in the city. An attempt has to be made to protect this balance, and the primary concern is housing."

According to population projections of the Upper West Side based on 1960 census figures (72 per cent Caucasian, 15 per cent black and 13 per cent Puerto Rican), the area's white population is expected to increase to 82 per cent by 1970. Keeping Manhattan from becoming a polarized borough of either rags or riches is something that many planners feel cannot be left to chance. Already, they point out, many of the Upper West Side's residents are earning more than \$15,000 a year, while the area still has an over-all unemployment rate higher than the rest of the city.

(continued on page 38)

The Legend of 100 Pipers

Legend has it that
if you sip a
good Scotch
you hear one Piper.
If the Scotch
is mellow,
two or three Pipers.
If smooth, five
or six.
But if the Scotch
is truly noble,
you'll hear
one hundred Pipers
gently piping.

Seagram captured
this legend in a
bottle and named it
100 Pipers Scotch.

We don't
ask you to swallow
the legend. Just
a sip now and then
of the taste
that matches it.



Seagram's 100 Pipers Scotch.
Taste that matches legend.

Every drop bottled in Scotland at 80 Proof. Blended
Scotch Whisky. Imported by Seagram Distillers Co., N.Y.C.

"For many West Siders, the East Side can't be mentioned without comments about its 'sterility' and lack of community life."

"People feel threatened," Marquit continued. "The area could very easily become upper middle class like much of the East Side. Rent-controlled apartments are slowly slipping away. Well-maintained tenements with reasonable rents are becoming too valuable to remain as such. In addition, there is more to this 'upper income' business than most people care to admit. When it takes two paychecks to pay the rent, that's not affluence. Many of us are convinced that the only way to maintain the area's unique ethnic and economic mix is to get a master plan for the West Side to help shape its growth."

Many West Siders agree with Mr. Marquit's appraisal. City Councilman Theodore S. Weiss said that while he was delighted by some of the area's development, he saw no guarantee that the renaissance wouldn't continue until low- and moderate-income families could no longer afford to live there.

"In my building," Weiss began, "which is uncontrolled, lease renewals have gone up 40 to 80 per cent. We lost six young families in six months. They could not afford to stay. On top of that is a very, very serious public safety problem. Schools present terrible problems to kids and they're substantially worse in low-income areas where the system throws some of the most problem-ridden together. This renaissance can be misleading. It can be a rich man's renaissance. A lot of East Siders have been caught in the housing squeeze themselves and the large co-operatives and brownstones and four- and five-bedroom apartments over here are becoming more and more tempting to them. The West Side is on the razor's edge. It runs the terrible risk of becoming the East Side."

The possibility that the West Side's development may be running wild has not gone unnoticed by either Donald H. Elliott, the city's planning commissioner; Jason R. Nathan, who heads the Housing and Development Administration, or any of the extremely active and knowledgeable local groups like the Lincoln Square Community Council. In the Lincoln Square area alone (Columbus Circle north to West 72nd Street and from Central Park to the River) over \$358 million has been spent in commercial buildings and \$321 million in luxury housing since the blossoming of Lincoln Center. (Land values in the area rose until today property in the Columbus Circle-Cen-

tral Park West area costs \$200 per square foot; Broadway between 61st and 69th Streets, \$100 per square foot; 64th to 69th Streets between Central Park West and Broadway, \$60 per square foot, and the Amsterdam and West End Avenue area from 59th Street to 65th Street is \$35 per square foot. The increase has lately become so marked that property that now sells for \$35 per square foot sold at \$25 just one year ago.)

A private study of the area's development was financed by the city's Planning Commission and the Lincoln Square Community Council, and the report stated that while it is sound government policy to encourage private capital to renew areas that will attract white residents, "the local residents feel threatened by such renewal."

"New construction usually means displacement of the poor, the elderly, the Negro and the Puerto Rican, including many who are lifelong residents. The spectre is of a district and not a neighborhood; impacted with non-local institutions; filled with large buildings of high-income, childless occupants; congested and hazardous streets, and of an impersonal and overwhelming environment."

"Thus the basic issue facing Lincoln Square and the city is how to retain both the neighborhood's social and physical diversity and simultaneously accommodate and control necessary new growth."

Unguided growth could produce, according to some planners, a string of massive institutional buildings like schools, hospitals and cultural centers along Broadway from Lincoln Center to Columbia University. "It might seem far-fetched at first," one planner said, "but remember that Fordham's new building in Lincoln Center must be multiplied 40 times to accommodate the projected student population in 30 years. Columbia to the north has similar problems, and with the natural tendency of institutions to build near each other, Broadway could someday be lined with a wall of essentially alien and insular communities—because that's just what such institutions really are."

The Lincoln Square Special Zoning District was created, therefore, and empowered by the legislature to save threatened residential blocks, guide commercial development in the area and provide builders, through a complicated set of zoning concessions that could prove extremely profitable, with a realistic justification for incorporating

arcades, galleries, pedestrian promenades and sheltered plazas for the public in the over-all design of their buildings. According to Richard Weinstein, director of the City Planning Department's Manhattan office, the Lincoln Square Zoning District is "the most sophisticated effort by a municipality to build significant public works with private money."

With the assistance of Hart, Kravitsky and Stube, a New York- and San Francisco-based team of brilliant young planning consultants, the special zoning has the potential of turning the West Side into one of the most beautiful parts of the city rather than a jumbled horror. "It's very simple, really," one zoning expert said. "By allowing a builder to add five more stories to his office building, or so many more thousand feet of floor space, or any of a whole series of concessions or bonuses which will make this building more profitable, he agrees to incorporate a promenade or an underground subway entrance with open space and light."

Among other developments seen for the West Side as a result of the special zoning regulations is the leasing of air rights over the 90-acre Penn Central railroad yards between 59th and 72nd Street and West End Avenue and the river. There are already plans for extending Riverside Park south to 59th Street to meet the three new luxury piers planned for that location. The Department of Parks has allocated money for the rehabilitation of 13 blocks of the Broadway mall as the first stage in upgrading Broadway. There are plans to close West 63rd Street to traffic and provide a mall from Lincoln Center to Central Park. The local groups are currently engaged in a bitter struggle with a private developer who wants to erect a 42-story luxury apartment at that location with a 500-car garage entrance directly across the street from a school.

A less pretentious, though in many ways even more imaginative, piece of West Side design is a small playground at Central Park West and 67th Street. The creation of Richard Dotner, the playground bears no similarity whatever to the Robert Moses don't-swing-on-the-swings approach to playgrounds. Dotner built a two-level tree house around the trunk of an old tree and a 10-foot-high pyramid of railroad ties with a slide on one side wide enough for three youngsters and lots of ways to



Through the tunnel below Riverside Park leading to the 79th Street Boat Basin

get off without losing face if the slide proves too steep. There are smaller pyramids filled with ladders and tunnels and slides. There is a storyteller-in-residence, and tacked to the playground fence are drawings and notes for the band of mothers who organize the *ad hoc* activities and guard their young.

"Before the Adventure Playground and the new vacant-lot playgrounds," one local woman said, "the playgrounds in the area were awful. They were like prisons. They were all painted those dull greens and grays. I'd watch bright kids go into those swing-and-seesaw horrors and be bored to death.

"Soon after we started over here, however, I began to notice that the playgrounds were getting more and more crowded. The Adventure Playground, for instance, is really much too crowded at this point, and one of the reasons, you might be interested to know, is that a lot of East Side mothers are sending their kids over here to play."

For many West Siders, like this aggressive young mother, the scent of pride is in the air. The East Side can hardly be mentioned without gratuitous comments about its "sterility," its part-time residents ("they're off in Geneva or Palm Beach most of the year") and its resultant lack of community life.

"We lived over there before we moved," the woman continued, "and when I took my kids to the park I was surrounded by nannies who looked at me as though I had a disease.

"We used to worry about all that stuff. You know, about the West Side being a state of mind, a way of life. My husband and I were stupid enough to worry about it so long that when we finally moved we paid \$65,000 for a house we could have gotten for \$18,000 five years ago. As far as I'm concerned, if you have a family and want to live in New York, it can only be done on this side of town. If you're a career girl on bennies or a millionaire, the East Side's home."

To the area's new resident activists, builders and city planners, the next West Side Story will be very different from the last. It has been, after all, 12 years since Leonard Bernstein wrote his gang-war musical and six years since the Vivian Beaumont Theatre replaced the West 64th Street tenements in which the play was set. That huge, sprawling, alternate-side-of-the-street society filled with shabby, low-rent housing and Oscar Lewis runaways is changing fast. "In five years," one city planner said, "the only dumpy little shoppingbag ladies you'll be able to find on the West Side will be stuffed and behind glass at the Museum of Natural History."

Best Bets

Recommendations
of current
and choice events
of the week

Edited by
Julie Baumgold

THE NEW YORK er Quotations

12, 1969

Prev.	Bid.	Asked	Prev.
23 1/2	25 1/2	26 1/2	Pr
19 1/2	19 1/2	19 1/2	Pr
18	18	18 1/2	Pr
17 1/2	17 1/2	17 1/2	Pr
16 1/2	16 1/2	16 1/2	Pr
15 1/2	15 1/2	15 1/2	Pr
14 1/2	14 1/2	14 1/2	Pr
13 1/2	13 1/2	13 1/2	Pr
12 1/2	12 1/2	12 1/2	Pr
11 1/2	11 1/2	11 1/2	Pr
10 1/2	10 1/2	10 1/2	Pr
9 1/2	9 1/2	9 1/2	Pr
8 1/2	8 1/2	8 1/2	Pr
7 1/2	7 1/2	7 1/2	Pr
6 1/2	6 1/2	6 1/2	Pr
5 1/2	5 1/2	5 1/2	Pr
4 1/2	4 1/2	4 1/2	Pr
3 1/2	3 1/2	3 1/2	Pr
2 1/2	2 1/2	2 1/2	Pr
1 1/2	1 1/2	1 1/2	Pr
1/2	1/2	1/2	Pr
0	0	0	Pr

Suite City

Leave it to Trinity Church, the oldest in the city, to host a summer program with workshops in rock guitar, a folk service for the Jewish Sabbath (with musicians imported from Scarsdale), and the Yale Theatre Ensemble's free theatre. Every Tuesday in the courtyard in front of the church six young actors under the direction of Tom Bullard and Dave Shookhoff will perform lunch-hour-length plays scripted by Dave Epstein from the group's improvisations. They open with "Wall Suite," a satirical playlet based, ah yes, on the pressures of city life—traffic jams, the Nedick's-style lunch counter, a mugging, the walls that city people build around each other. The "Suite" of the title refers to the sounds of the city which serve as a link between the scenes. After "Wall Suite," the troupe will perform Epstein's "Triptych," three versions of courtship set in the 1930s, '50s and '60s. In addition to playing in front of the church, the group will also tour Battery Park and the whole Wall Street area, much in the manner of Elizabethan strolling players. It's a best bet for the broker, security analyst, partner, runner or anyone in the area with a little time to linger.

"WALL SUITE" / TRINITY CHURCH
COURTYARD / CORNER OF WALL ST.
AND BROADWAY / TUESDAYS
AT 12:30, 1, 1:30

Chairman of the Bent Board

The Thonet chair was beautiful and still is, even in its overpriced reincarnations now in Third Avenue antique stores. It was simple in an age of complication, inexpensive, practical and widely used. Michael Thonet was the 19th-century pioneer of bentwood design who progressed from personal hand craftsmanship (samples shown include the earliest design made completely by hand [top left] and the experimental rocker [below] typical of later designs) to mass production. Thonet's designs, including those of easels, chaise longues and tables, are now on exhibition at the Austrian Institute.

FORM FROM PROCESS—THE THONET CHAIR/AUSTRIAN INSTITUTE/
11 EAST 52ND STREET/THROUGH JULY 20





"Death" in Bergman's "The Seventh Seal"

Film Buffered

The Elgin Cinema has the same kind of film-cult audience as the Thalia or the New Yorker. Wild things went on at the Elgin last winter with their Sunday morning programs; now the theatre is starting 10 weeks of 40 film classics, each program a double feature, at the graceful price of \$1.50 before six and \$2 after. We can think of worse ways to get through the summer's afternoons than in the refrigerated Elgin, dark with the likes of *Grand Illusion*, *Jules et Jim*, *The Seventh Seal*, *King Kong* and *Room Service* (playing together), *Citizen Kane*. It's as good a film course as anyone could ever want, and anyone needing expert commentary need only stand and listen in the lobby. All the brand-name directors are represented, from Truffaut to Eisenstein. There is plenty of Bergman, too. The first program, beginning on July 1, will be his *The Magician* and *Through a Glass Darkly*.

40 JANUS FILM CLASSICS/ELGIN CINEMA/EIGHTH AVENUE AND 19TH STREET/
JULY 1-SEPTEMBER 8/COMPLETE PROGRAM AVAILABLE THROUGH THE ELGIN



Photographed by Catherine Millican

Incipient Mummy

It's disputable which is more uncomfortable: a long mane of hair hot on the neck or a wrapped-up head. Certainly the swaddled head will be evident this summer and fall, fashionably bandaged in yards of light silk jersey. Head-wrapping has a history as ancient as the Grecian Republic and as exotic as that of the Tuaregs, the Blue Men of the Desert, so called because the dye of the cloths which they wrap around their heads comes off on their skin. And, of course, there is Mme. Grès, the Parisian designer who is known for her turbans. Giorgio di Sant'Angelo here wraps up two heads, one in orange and purple silk jersey, coiled and knotted into a bun (worn with his purple matte jersey pointed-hem dress and stole) and the other in his version of the Tuareg.

SANT'ANGELO'S DESIGNS/AVAILABLE AT BONWIT TELLER'S/
WRAPPING TO BE DONE BY WEARER

Hot Paper Feet

Watch for the Paper Bag Players in your neighborhood this summer. They are touring with *Hot Feet*, which is all about summer in the city. The fact that they can work up enough energy to sing about summer is a testament to their skill. This will be the Players' second season and they will travel to all the boroughs on a big float with an electronic harpsichord and five performers. The scenery is made out of cards, the costumes are all paper. Best Bet is not to look for them when it rains.

"HOT FEET"/PAPER BAG PLAYERS/
TOURING/FOR SCHEDULE INFO CALL
755-4100



Do Do

When a voodoo man gets control of a small village in Trinidad and holds a special fascination over a young man trying to win a girl, all kinds of things can happen. And they do in the Negro Ensemble Company's fourth production of the year, *Man Better Man*, a musical written by Erroll Hill with a score by Coleridge-Taylor Perkinson.

"MAN BETTER MAN"/ST. MARK'S
PLAYHOUSE/133 SECOND AVENUE/
OPENING JULY 1

That's No Gap; That's a Real Live Hiatus

By Judith Crist

So moronic are the children in *Hello Down There* that one suspects it of being essentially a propaganda film for birth control.

The Lost Man; The Chairman; The Wild Bunch; My Side of the Mountain; Hello Down There; The Maltese Bippy; The Boys of Paul Street.

Well, they're out to get the air conditioning crowd, as the summer audience is lovingly referred to by some exhibitors I know. This crowd is treated in the hello-sucker manner to which movie-house manipulators are prone when the retreat from the sweltering outdoors or non-cooled indoors brings people nilly-willy to see films. It's the season for dropping the bombs, whether they're small ones like *The Devil's Eight* (a sort of two-thirds *Dirty Dozen*) with Christopher George (no, Virginia, that is not Jordan Christopher or Christopher Jones), or medium ones like *The Boys of Paul Street* with no one you know, or big ones like *The Chairman* with Gregory Peck and *The Wild Bunch* with William Holden (yes, Virginia, the big boys are as hard up for decent vehicles as are the more pedestrian players). Not, mind you, that a goodie or two or even some near-goodies aren't slipped in—but on the whole it's hiatus time.

A Sidney Poitier film is, of course, a bit more than a hiatus filler—especially with the word out that *The Lost Man* would bring us a new black-militant version of that fine actor, with his eschewing those Uncle Tom roles that militant blacks accused him of having hitherto taken. The original word, too, was that this film was a remake of *Odd Man Out*, but this derivation, while noted in the film credits (the F. L. Green novel is given as the source for Robert Alan Aurthur's screenplay), has gone by the publicity program boards on the presumed ground that there's a new generation that wouldn't know what *Odd Man Out* was in the first place.

A pity that, because the theme that Carol Reed so magnificently developed

in his 1947 film was one of classic proportion, concerned primarily with the reaction of others to the mortally wounded revolutionary-turned-murderer on the run. *The Lost Man*, on the other hand, while in parts a verbatim derivation from the Green story, emerges as a chase movie embellished with topicality and attenuated by an interracial love affair. That Aurthur, as Jules Dassin did with his *Uptight* remake of *The Informer*, has seen the Irish "trouble" of the '20s as a parallel with today's racial conflicts is, in Aurthur's case, less a matter of social issue than of plot line. Like Johnny McQueen, of *Odd Man Out*, Poitier's Jason is a revolutionary leader who plots a robbery to obtain funds to aid the families of imprisoned members of the "organization"; like Johnny, he kills a man and is himself wounded in the course of the robbery and, like Johnny, when his last hope of escape is gone and the hounds are at his heels, he is joined in death by his girl, who provokes the fatal volley of police bullets. But Aurthur, unlike Dassin, does not essentially bind himself to frame-by-frame parallels; he is a slick and glossy writer and proves himself equally so in his debut here as film director, and he winds up with a neat, commercial, handsomely packaged suspense story bristling with the topicality that one can find on almost any television news show—the pickets and the sit-ins, the police busts, the glib discussion of militancy versus nonviolence. To Al Freeman Jr., advocate of peaceful methods, an embittered Poitier declares, "Nonviolence is one thing; passive dying is another."

Poitier and Freeman are the key plot figures; they are both beautifully polished actors and give honesty to the smooth scripting, an honesty enhanced by such players as Leon Bibb and Paul Winfield, an honesty reflected in a beautiful cameo by Beverly Todd of a gente

girl who briefly shelters Poitier, and in the mere presence of Vonetta McGee as Freeman's wife.

But Aurthur has overloaded our plate and his plot, diverting us from the essential issues embodied in Poitier's cause and his plight, by making the love interest a complex one. We are carried into the never-never world of an affair between a militant black and a white remedial-reading teacher, daughter of the lawyer who has been representing the civil rights pickets. Joanna Shimkus, looking terribly sincere and big-eyed, is on hand in the ghetto and apparently has been keeping paperback books and a record player in Poitier's pad—platonically; one widening of her eyes, one confession that "I need to be needed," however, and it's instant love, to the point of sacrificing family ties and facing death, all in the space of a couple of hours. This obvious box-office device is a cautious one, with no bare-shoulders-in-bed business and only an unbuttoned shirt collar and tousled hair for those who feel that interracial love *should* be platonic; the bed bit (essential to today's movie) comes under all-black circumstance in the whorehouse to which two of the men involved in the robbery repair, only to be betrayed by the madame. (And here one recalls the subtleties of the Reed film, wherein the lovers are together only in the death scene and where, incidentally, the two colleagues simply drink and talk freely with the madame who betrays them—with not a girl in sight. Autre temps, autre moviemaking customs—but better ones, that did not clutter the tale with something for everyone as diversion.)

Shall we rate the film as one showing a social progression because a major film production recognizes the black revolution on its own terms and takes an interracial love affair on its own terms, letting the heroine stand as pure WASP—or JAP, for all we know—even though

the lovers *don't* live happily ever after? Mr. Aurthur's television background shows in his well-paced direction, in his getting the scene if not the gritty sense of the ghetto, in his cramming a number of issues into the film without any sub-surface exploration or any advocacy of viewpoint. The emphasis is on the suspense story—and we will, I suppose, have to settle for being grateful that it is wrapped in contemporary terms.

Consider, in contrast, J. Lee Thompson's idiotic *The Chairman*, 20th Century-Fox's contribution to relations with Red China in line with its contributing *Che!* to relations with Latin America. This bit of nonsense has Gregory Peck as a Nobel-prize-winning scientist sent into Red China to steal an enzyme being developed there that could grow any kind of food anywhere; he's sent in with a transmitter hidden in his head (I kid you not) and when the Reds start getting him on radar his troubles begin. Peck's recent troubles began in J. Lee Thompson's *MacKenna's Gold*. This is a partnership that can only comfort their enemies.

Nor is William Holden faring better at the hands of Sam Peckinpah, whose directorial hallmark seems to me to be incoherence amid buckets of blood. *The Wild Bunch* is a bit of western nostalgia about a gang of over-age bad guys operating north and south of the border circa 1913, fleeing from Texas railroad-employed bounty hunters and dealing in guns with Mexican bandit generals. The film starts off with a bloody shoot-up in a Texas town and winds up with a shoot-down of the good bad guys and the bad ones in a Mexican town that is the bloodiest and most sickening display of slaughter that I can recall seeing in a theatrical film. And quotes attributed to Mr. Holden that this sort of ultra-violence is a healthy purgative for viewers are just about as sick. If you must see *The Wild Bunch*, be sure to take along a barf bag.

There's relief from this sort of thing in *My Side of the Mountain*, Robert Radnitz' excellent production based on the prize-winning children's adventure story. This tale of a 12-year-old boy's attempt to live like Thoreau is that rare "family" film that deals with flesh-and-blood rather than fairy-tale or television soap opera people, that talks about today in timeless terms, that finds its comedy and its high adventure and its moments of truth in human experience. It's about basics and about reality—the basic excitement of learning to survive and live by oneself and the realities a would-be Thoreau learns to face today. Teddy Eccles is just fine as the boy, and Theodore Bikel and Tudi Wiggins, as



a folk song collector and a librarian who variously befriend him, are, thanks to a civilized script, allowed to behave like intelligent adults.

Not so Tony Randall and Janet Leigh, the alleged adults in *Hello Down There*, the feature that the wise distributor (Paramount, yet) has teamed with the Radnitz film. "Feature" is a polite word for this Ivan Tors travesty involving idiot parents (papa is a crazy inventor of an underwater house and mama gets her way by depriving daddy of you-know-what), moronic children (one suspects this is essentially a propaganda film for birth control), assorted television sub-personalities and a pair of dolphins. The dolphins get all the lines. A pity they didn't write them.

Those with the intelligence and sensi-

tivity to appreciate the Radnitz film will be insulted by the Tors trash; we can only assume that the pairing of the two is to demonstrate the best and worst being offered as "family" entertainment today. The timing of the Radnitz film's release here (it has been playing elsewhere in the country for a couple of months) is another example of the distributor's wisdom. Far too many of the youngsters who will appreciate this film are off to camp and out of the city; why the movie has been held off this long we'll never know. But at very least the Museum of Modern Art is on the ball; it gave a retrospective of Radnitz' films a couple of weeks ago—*Dog of Flanders*, *Island of the Blue Dolphins*, *And Now Miguel* and *Misty* are also his. And Radnitz was there in person rather than ectoplasm to enjoy this much merited tribute.

The Maltese Bippy was, presumably, to be a tribute to Rowan & Martin's talents, the talents presumably unexploited by their weekly television *Laugh-In*. If you don't know that show, don't sell these very bright guys short on the basis of the cloddish parts of the movie. Mind you, under Norman Panama's direction, the film gets off to an absolutely hilarious start, a grand take-off on movie credits and moviemaking. Then, alas, it settles down to a spotty sort of *The Cat* and the *Canary* comedy—before coming up with one of the funniest finales on record. The two comedians are assisted by Mildred Natwick (her Mary Astor to Martin's Bogey at finale time is glorious), Fritz Weaver (a dandy as the werewolf next door) and a very prettily maturing Carol Lynley. It's the beginning and the end that count; in between go do something grown-up while the kids enjoy themselves. It's good clean unpretentious stuff.

For pretension, there's one of those co-productions that must have sounded good on paper. Again it's 20th Century-Fox on the international scene—supplying the money for a Hungarian (Budapest-based) production of a film based on Ferenc Molnar's *The Boys of Paul Street*, written in 1907, with the 11 leading roles played by a flock of British boy actors whom you may have spotted in the choruses of *Oliver!* *Half a Sixpence* or *Chitty Chitty Bang Bang*. Hungary's nominee for an Oscar, this antique—a sort of teary-eyed *War of the Buttons*, with the youngest and smallest of the crowd dying of pneumonia just as his playmates win their rights to a vacant lot that isn't going to be vacant long—is just plain tedious. It's clean all right (the trade ads said—Imagine a clean foreign film!) but it sure ain't fun.

Theatre in the Green

By Bernard Simon

In the middle of Vermont is a summer playhouse that entices its audiences with a slogan expressing the appeal that every summer theatre has, or ought to have. The blurb goes: "Come and see Broadway without tears. No taxis, no subways, no scalpers." This is the feature—and not the attractions on their stages—that has made summer theatres an increasingly important part of America's theatrical landscape, affording more employment each year for members of the Actors Equity Association than any other sector of stage activity. The colleges, universities and community theatres have been getting

into the act, too—often quite competently—and, counting these along with the professional companies, more than 500 straw-hats will be operating this summer, coast to coast.

No one claims that all these theatres offer elaborate or brilliantly acted performances or that they are abloom with novelty, but they usually present craftsmanly versions of proven hits that you may have missed on Broadway or may want to see again with different casts and (often) name stars. And strolling to a playhouse in the twilight of a summer evening along quiet paths and lawns provides, paradoxically, a greater

sense of urbanity and opulent well-being than urban theatregoing usually can.

Bypassing the city's own summer specials, like Shakespeare-in-the-Park, here is a round-up of summer theatre-going possibilities for New Yorkers in the areas where they are likely to take their vacations and excursions. Performances are scheduled for Tuesday-through-Sunday evenings at 8:30, except as otherwise noted. Theatres marked * present casts of graduate students, instructors or other amateurs who nevertheless are often surprisingly good.

Belmont—Gateway Playhouse (516 AT 6-1133.) Through June 29: *Who's Afraid of Virginia Woolf*. June 30–July 13: *Gypsy*. July 15–27: *The Sound of Music*. July 29–Aug. 3: *The Most Happy Fella*. Aug. 12–24: *Can Can*. Aug. 26–Sept. 7: Pre-Broadway try-out, to be announced. (Evs plus Wed. mats. 2:30.) Has informal dining facilities.

Belmont—Gateway Barn Theatre (516 AT 6-1133.) (under the same roof as the Gateway Playhouse). Now through July 6: *Cactus Flower*. July 8–20: *You Know I Can't Hear You When the Water's Running*. July 22–Aug. 3: *Tobacco Road*. Aug. 5–17: To be announced. Aug. 19–31: *The Fantasticks*. (Evs. plus Wed. mats. 2:30.)

East Hampton—John Drew Theatre. (516 324-4050.) June 30–July 5: *Red, White and Maddox*, with Jay Garner & Broadway cast. July 7–12: *A Place for Polly* (pre-Broadway), with Nancy Malone, Betsy von Furstenberg, Darryl Hickman, Carol Bruce. July 14–19: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. July 21–26: *There's a Girl in My Soup*, with William Shatner. July 28–Aug. 2: *Don't Drink the Water*, with Tom Ewell. Aug. 4–9: To be announced. Aug. 11–16: *Poor Richard*, with Donald Madden, Penny Fuller. Aug. 18–23: *The Show-Off*, with George Grizzard, Jessie Royce Landis. Aug. 26–31: *Cactus Flower*, with Barry Nelson, Constance Towers. (Mon–Fri 8:30, Sat. 9, Mats. Wed. & Thurs. 2:40.)



Garden City—Adelphi College Summer Theatre* (516 747-2200.) July 24–26: *Any Wednesday*. July 31–Aug. 2: *The Homecoming*. Aug. 7–9: *Sabrina Fair*. Aug. 14–16: *Who's Afraid of Virginia Woolf*. Aug. 21–23: *Once In a Lifetime*. (Thurs. 2 & 8:40 Fri. & Sat. 9, only.) Children's perf., Aug. 1, 8, 15 at 2 p.m., Aug. 2, 9, 16 at 10:30 a.m. *The Pied Piper of Hamelin*.

Garden City—Nassau Community College Theatre* (516 PI 2-0613.) Now through July 6: *Luv*. July 8–20: *The Thurbur Carnival*. July 22–Aug. 3: *Wonderful Town*. Aug. 5–17: *The Odd Couple*. Aug. 19–31: *The Apple Tree*. (Wed.–Sun. 8:30.)

Greenport—Greenport Summer Playhouse. * (516 477-2266.) June 30–July 20: *The Boy Friend*. July 22–Aug. 10: *The Apple Tree*. Aug. 12–31: *Pinetree Pieces*. (Tues.–Sun. 8:45, exc Sat. 7 & 9:30. Children's matinees Weds., 11 & 1, alternating *Peter Pan*, *The*

Tinder Box. Art gallery on premises. **Greenvale**—Theatre-in-the-Garden, at C. W. Post College* (516 299-2354.) Outdoor. July 16–19 and also Aug. 1–2: *New Theatre Sketchbook* (short pieces by Megan Terry, Israel Horowitz, Pinter, van Itallie, others). July 23–26, also 30–31: *Midsummer Night's Dream*. Aug. 6–9: *The Time of Your Life*. (Wed.–Sat. 8:30.)

Mineola—Mineola Playhouse, 120 Mineola Boulevard (516 PI 1-3353.) Through June 28: *There's a Girl in My Soup*, with Lyle Talbot, Betty Connor. June 30–July 12: *Under the Yum-Yum Tree*, with Tab Hunter, Margaret O'Brien. Succeeding weeks to be announced. (Mon.–Thurs. 8:30, Fri. Sat. 7 & 9:45.)

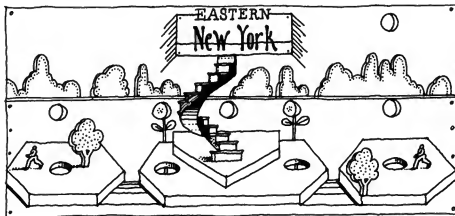
Southampton—Southampton Cabaret Theatre. 516 283-8484. July 5–13: *Irma La Douce*, with Chita Rivera. July 15–27: *A Funny Thing Happened on the Way to the Forum*, with Dick Shawn. July 29–Aug. 3: *The Fantasticks*. Aug. 5–17: *The Boy Friend*. Aug. 19–31: To be announced.

Southampton—Fine Arts Theatre, Southampton College.* Highway 27A (516 283-4000.) Four new plays. July 9–19: *The Victor*, by Roger Vitrac. July 23–Aug. 2: *Lady Laura Pritchett, American*, by John White. Aug. 6–16: *The Walz Invention*, by Vladimir Nabokov. Aug. 27–31: *The First Reader*, musical based on Gertrude Stein story. (Wed.–Sat. 8:40, mat. Wed. 2:45.)

Stony Brook—Dogwood Hollow Amphitheatre. Outdoor (516 751-

1200). Concerts, Saturday nights only. July 5: *The Original Preservation Hall Band*. July 12: *Jacques Brel Is Alive and Well and Living in Paris*. July 19: *The Cowbills*. July 26: *Pete Seeger and the Hudson River Sloop Singers*. Aug. 2: *Doodletown Pipers*, Steve DePasse. Aug. 9: *Jan Peerce*. **Wantagh**—Jones Beach Theatre. Outdoor (516 CA 1-1000). Now through Sept. 1: *South Pacific*, with Jerome Hines, Nancy Dassault, Jerry Lester. (7 nights a week.)

Westbury—Westbury Music Fair (516 333-0533). Now through June 29: *New Christy Minstrels*, with Jose Feliciano. June 30-July 6: *Hello, Sucker* (pre-Broadway), with Martha Raye. July 8-20: *Buddy Hackett Show*, with Hackett, Sergio Franchi. July 15-20: To be announced. July 22-27: *Diana Ross and The Supremes and Stevie Wonder*. Aug. 4-10: *George M!* with Mickey Rooney. Aug. 12-17: *The Student Prince*, with John Gary. Aug. 19-24: *The Temptations*.



Albany—Arena Summer Theatre, at Campus of State University of N. Y. (518 457-8606). July 9-12: *Angel Street*. July 16-19: *Prof. Filarsky's Miraculous Invention* (for children). July 23-26: *The Entertainer*. July 30-Aug. 2: *Acts Without Words* (Samuel Beckett) plus *In His Own Write* and *A Spaniard in the Works* (John Lennon). 457-8606. (Wed.-Sat. only.)

Corning—Corning Summer Theatre, in the Corning Glass Center. (607 936-4634). Now through June 29: *A Place for Polly* (pre-B'way), with Nancy Malone, Betsy von Furstenberg, Darryl Hickman, Carol Bruce. July 1-6: *The Prime of Miss Jean Brodie*, with Kathryn Crosby. July 8-13: *You Know I Can't Hear You When the Water's Running*. July 15-20: *There's a Girl in My Soup*. July 22-27: *Janus*, with Myrna Loy. July 29-Aug. 3: *The Happy Time*. Aug. 5-10: *Lovers*. Aug. 12-17: *The Sound of Murder*. Aug. 19-24: To be announced. Aug. 26-31: *George M!* (Tues.-Fri. 8:30, Sat. 5:30, 9 Sun. 7:30, Mat. Thurs. 2:30.) On the premises you will find a museum displaying a collection of glass from all periods.

Cooperstown—Cooperstown Playhouse Lake Road (607 547-8921). Now through July 6: *The Star Spangled Girl*. July 8-20: *Don't Drink the Water*. July 22-Aug. 3: *Once Upon a Mattress*. Aug. 5-17: *The Impossible Years*. Aug. 19-31: *The Lion in Winter*. Sept. 2-14: *Cactus Flower*. Sept. 16-28: *Natalie Needs a Nightie*. (Tues.-Sat. 8:30,

Sun. 5:30.)

Cornwall-on-Hudson—Playhouse on the Hudson* 5 miles north of West Point on route 218 (518 534-8823). Now through July 6: *The Odd Couple*. July 9-20: *Celebration*. July 23-Aug. 3: *Little Mary Sunshine*. Aug. 6-17: *Say, Darling*. Aug. 20-31: *Stop the World, I Want to Get Off*. (Wed.-Sun. only 8:45.) Cocktail lounge with buffet dinners and after-show entertainment.

Fishkill—Cecilwood Summer Theatre ½ mile east of Rt. 9 on Rt. 52 Main Street (914 896-6273). Now through June 29: *You Know I Can't Hear You When the Water's Running*. July 1-6: *90 Day Mistress*. July 8-20: *Everything in the Garden*. July 22-27: *The Girl in the Freudian Slip*. July 29-Aug. 3: *Right Bed, Wrong Husband*. Aug. 5-17: *Cactus Flower*. Aug. 19-24: *Don't Drink the Water*. Aug. 26-Sept. 7: *She Loves Me*. (Tues.-Fri. 8:30, Sat. 2:30-8:30, Sun. 7:30.) Children's play each Thurs. 2 p.m.

Hyde Park—Hyde Park Playhouse (914 229-8047). Located in the converted stables of the Vanderbilt estate a short distance north of the Roosevelt home, this just-reopened theatre will give the appropriate-for-this site *Sunrise at Campobello*, about FDR's early years, now through Labor Day, with Henderson Forsythe. (Fri.-Mon. 8:30, mats. Wed.-Sun. 4 p.m.)

Ithaca—Cornell Summer Repertory Theatre* on Cornell Campus (607-275-5165). Aug. 9, a three-bill repertory consisting of 2 Feydeau farces, *Leonie*

Is Early and Look, Don't Walk Around Naked, *The Hostage* and *Filumena Marturano* (by Eduardo de Filippo). (Thurs.-Sat., 8:15.)

Lake Placid—Lake Placid Playhouse* Signal Hill at north end of Main Street (518 523-3160). July 2-7: *Show Boat*. July 9-14: *The Star-Spangled Girl*. July 16-21: *A Funny Thing Happened on the Way to the Forum*. July 23-28: *You Know I Can't Hear You When the Water's Running*. July 30-Aug. 4: *Little Mary Sunshine*. Aug. 6-11: *Generation*. Aug. 13-18: *Once Upon a Mattress*. Aug. 20-25: *Cactus Flower*. Aug. 27-31: *Kiss Me Kate*. (Wed.-Mon. 8:30.) **Latham**—Colony Summer Theatre. Route 9 (518 785-3393). Now through July 29: *Mame*, with Edie Adams. July 1-6: *You Know I Can't Hear You When the Water's Running*, with Paul Ford, Dorothy Loudon. July 8-13: *Oliver!* with Ray Walston. July 15-20: *The Student Prince*, with John Gary. July 22-27: *George M!* with Mickey Rooney. July 29-Aug. 3: *Hello, Sucker* (pre-B'way), with Martha Raye. Aug. 12-17: *Milk and Honey*, with Molly Picon. Aug. 19-24: *Burlesque Follies of 1969*, with Joi Lansing, Lilly St. Cyr. Aug. 26-31: *There's a Girl in My Soup*. **Nyack**—Tappan Zee Playhouse. Main Street (914 359-5800). Now through July 5: *The Killing of Sister George*, with June Havoc, Barbara Loden. July 7-12: *George M!* with Hal Holden. July 14-19: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. July 21-26: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. July 28-Aug. 2: *Three Men on a Horse*, with Tom Poston, Sam Levene. Aug. 4-9: *I Do! I Do!* with Inga Swenson. Aug. 11-16: *The Prime of Miss Jean Brodie*, with Tammy Grimes. Aug. 18-23: *Cactus Flower*, with Barry Nelson, Constance Towers. Aug. 25-30: *South Pacific*. (Mon.-Thurs. 8:30, Fri. 9, Sat. 6 & 9:30, Wed. mat. 2:30.)

Syracuse—Famous Artists Playhouse. Robinson Street off Teal (315 479-5515). July 7-12: *Spooford*, with Hans Conried. July 14-19: *The Chic Life* (pre-Broadway), with Arthur Marx and Robert Fisher), with James Whitmore, Barbara Britton. July 21-26: *There's a Girl in My Soup*, with Robert Cummings. July 28-Aug. 2: *Janus*, with Myrna Loy. Aug. 4-9: *Three Men on a Horse*, with Tom Poston, Sam Levene. Aug. 11-16: *George M!* with Hal Holden. Aug. 18-23: *The Happy Time*, with Ray Bolger.

Warwick—Warwick Playhouse. Drew Road (914 986-3837). Now through June 29: *Cactus Flower*, with Gloria De Haven. June 30-July 13: *Ten Little Indians*. July 15-27: *The Fantasticks*. July 29-Aug. 10: *Barefoot in the Park*. Aug. 12-24: *Guys and Dolls*. Aug. 26-

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(CAMPARI COCKTAIL)

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Twist of lemon

Pour over ice into an Old Fashioned glass and stir. Add twist of lemon.

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31: *The Owl and the Pussycat.*

Woodstock—Woodstock Playhouse. Jct. Rtes. 212 & 375 (914 679-2015). Now through June 29: *There's a Girl in My Soup*. July 1-6: *Cactus Flower*. July 8-13: *Don't Drink the Water*. July 15-20: *In White America*. July 22-Aug. 3: *Celebration*. Aug. 5-17: *Mame*. Aug. 19-24: *Schweyk in the Second World War*. Aug. 26-Sept. 1: *I Do! I Do!* (Tues.-Sat. 8:40, Sun. 7:30, Mats. July 26, Aug. 2, 9, 16, 30, 2:00 p.m.) Folk Concerts Monday evenings July 7-Aug. 25. Art gallery next door.



Allentown—Allentown Summer Theatre. 3830 Downey Park Road (215 395-5836). Now through June 29: *A Funny Thing Happened On the Way to the Forum*. June 30-July 6: *The Sound of Music*. July 8-13: *George M!*. July 15-20: *Carnival*. July 22-27: *My Fair Lady*. July 29-Aug. 3: *Funny Girl*. Aug. 5-10: *Stop the World, I Want to Get Off*. Aug. 12-17: *Ilyia, Darling*. Aug. 19-24: *Camelot*. Aug. 26-31: *How to Succeed in Business Without Really Trying*. (Mon.-Thurs. 8:30, Fri. & Sat. 5:30, 8:30.)

Boiling Springs—Allenberry Playhouse. Route 174 (717 258-6170). Now through June 29: *Right Bed, Wrong Husband*. June 30-July 27: *Mame*. July 29-Aug. 17: *My Fair Lady*. Aug. 19-31: *Take Me Along*. Sept. 2-7: *There's a Girl in My Soup*. (Tues.-Sat. 8:30, mats. Wed. & Sat. at 2:00, Sun. 3:00.) There are also facilities for lodging and dining.

Barnesville—Lakewood Musical Playhouse.* Lakewood Park (717 467-3326). Now through June 28: *Showboat*. July 1-5: *George M!*. July 8-13: *The Student Prince*. July 15-19: *Flower Drum Song*. July 22-26: *Bells Are Ringing*. July 29-Aug. 2: *The Unsinkable Molly Brown*. Aug. 5-9: *Oliver!*. Aug. 12-16: *Damn Yankees*. Aug. 19-23: *Anything Goes*. Aug. 26-30: *Irma La Douce*. (Tues.-Sat. 8:30.)

Brownsville—Brownsville Summer Playhouse.* Route 40, Snowden Square (412 785-8882). June 30-July 13: *The Roar of the Greasepaint*. July 15-20: *Bell*

Book and Candle. July 22-27: *The Star-Spangled Girl*. July 29-Aug. 10: *The Fantasticks*. Aug. 12-17: *The Glass Menagerie*. Aug. 19-24: *She Loves Me*. Aug. 26-31: *The Drunkard*. Sept. 2-7: *You Know I Can't Hear You When the Water's Running*. (Wed.-Sat. 8:30.)

Canonsburg—Little Lake Theatre.* Route 19, South of Donaldson's Crossroads (412 745-6300). Now through June 29: *The Impossible Years*. June 30-July 6: *A Hole in the Head*. July 8-13: *Black Comedy*. July 15-20: *My Three Angels*. July 22-27: *The Odd Couple*. July 29-Aug. 3: *Three Men On a Horse*. Aug. 5-10: *The Loud Red Patrick*. Aug. 12-17: *The Show-Off*. Aug. 19-24: *Nothing but the Truth*. Aug. 26-31: *Wait Until Dark*. Sept. 2-7: *The Star-Spangled Girl*. (Mon.-Sat. 8:40.)

Devon—Valley Forge Music Fair. Route 202 South (215 N1 4-5000.) Now through June 28: *George M!*, with Mickey Rooney. June 30-July 5: *Cactus Flower*, with Hugh O'Brian, Sheila MacRae. July 7-12: *Golden Rainbow*, with Aliza Kashi, Gordon MacRae. July 14-19: *On Time* (pre-Broadway), with Alfred Drake, Lana Cantrell. July 21-26: *Your Own Thing*, with Leslie Gore. July 28-Aug. 2: *Phyllis Diller Show*. Aug. 4-9: *The Student Prince*, with John Gary. Aug. 11-23: *Maine, Edie Adams*. Aug. 25-30: *This Was Burlesque*, with Ann Corio. (Mon.-Fri. 8:30, Sat. 5, 9:30, mat Wed. 2.)

Ellwood City—Red Barn Theatre.* Route 288, Zelienople Road. (412 452-8082). Now through July 13: *Gypsy*. July 29-Aug. 10: *Wait Until Dark*. Aug. 26-Sept. 7: *Barefoot in the Park*. (Fri. & Sat. 8:30.)

Fayetteville—Totem Pole Playhouse, in Caledonia State Park (717 352-3454). Now through June 28: *There's a Girl in My Soup*. June 30-July 5: *Natalie Needs a Nightie* (sometimes entitled *Right Bed, Wrong Husband*). July 7-12: *Black Comedy*. July 14-19: *Love and Kisses*. July 21-26: *Petticoat Fever*. July 28-Aug. 9: *George M!*. Aug. 11-23: *Camelot*. Aug. 25-30: *You Know I Can't Hear You When the Water's Running*. Sept. 1-6: *The Star-Spangled Girl*. (Mon.-Sat., Wed. matinee.)

Mountainhome—Pocono Playhouse. Route 191 (717 598-7456). Now through June 28: *Cactus Flower*, with Barry Nelson, Constance Tower. June 30-July 5: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. July 7-19: *South Pacific*, with Paul Ukena, Sandra Deel. July 21-26: *There's a Girl in My Soup*, with Laurence Hugo. July 28-Aug. 2: *The Sound of Murder* (pre-Broadway, by William Fairchild), with Jeannie Carson, Biff McGuire, Hurd Hatfield. Aug. 4-16: *The Prime of Miss Jean Brodie*, with

Betsy Palmer. Aug. 18-23: *The Chic Life* (pre-Broadway, by Arthur Marx and Bob Fisher), with James Whitmore, Barbara Britton. Aug. 25-30: *Poor Richard*. Sept. 2-14: *The Most Happy Fella*, with Richard Wentworth. (Mon.-Sat. 8:40, mats. Wed. & Sat. 2:40. *The Most Happy Fella* will also give 4:00 Sun. performances.)

Mt. Gretna—Gretna Playhouse (717 964-3151). Now through June 28: *There's a Girl in My Soup*. June 30-July 13: *Cactus Flower*. July 15-27: *Redhead*. July 20-Aug. 10: *On a Clear Day You Can See Forever*. Aug. 12-24: *Where's Charley?* Aug. 26-Sept. 7: *Plain Betsy* (Amish play). (Mon.-Sat. 8:30.)

New Hope—Bucks County Playhouse (215 862-2041). Now through July 6: *Ten Little Indians*. July 8-20: *Don't Drink the Water*. July 22-Aug. 3: *Scuba Duba*. Aug. 5-17: *Born Yesterday*. Aug. 19-31: *The Price*. (Mon.-Sat. 8:30, mats. Wed. & Sat. 2:00.) Has informal dining facilities.

New Kensington—Sherwood Forest Theatre.* 876 Constitution Boulevard (412 327-5149). July 2-5: *The Star-Spangled Girl*. July 9-12: *Early to Bed*. July 16-19, 23-26, *The Impossible Years*. July 30-Aug. 2, Aug. 6-9: *Right Bed, Wrong Husband*. Aug. 13-16: *Wait Until Dark*. Aug. 20-23: *Everybody's Girl*. Aug. 27-30: *The Natural Look*. Sept. 3-6: Musical to be announced. (Wed.-Sat. 8:30.)

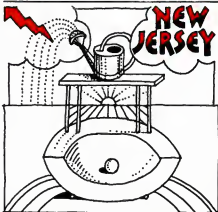
Norristown—Barn Playhouse.* Rittenhouse Boulevard and Christopher Street (215 275-8160). Now through June 29: *Period of Adjustment*. July 8-12, 18, 19: *The Subject Was Roses*. Aug. 9, 15, 16: *The Tiger and the Typist*. Sept. 20, 26, 27: Original musical to be announced. (Fri. & Sat. 8:30.)

Philadelphia—Playhouse in the Park. West Fairmount Park (215 GR 7-1701.) Now through June 28: *Red, White and Maddox*, with Jay Garner. June 30-July 5: *Scuba Duba*, with Dick Shawn. July 7-12: *The Staircase*, with Kenneth Haigh. July 14-19: *Three Men On a Horse*, with Tom Poston, Sam Levene. July 21-26: *To Be Young, Gifted and Black*. July 28-Aug. 2: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. Aug. 4-9: *A Place for Polly* (pre-Broadway), with Joan Hackett, Betsy von Furstenberg, Darryl Hickman, Carol Bruce. Aug. 11-16: To be announced. Aug. 18-23: *The Hero of the World* (new). Aug. 25-30: *The Prime of Miss Jean Brodie*, with Tammy Grimes. (Mon.-Fri. 8:30, Sat. 6, 9:30, Mat. Wed. 2:00.)

Shamokin Dam—Landing Playhouse. Routes 11 and 15 (717 743-1641.) Now through June 28: *Cactus Flower*. July 1-5: *The Star-Spangled Girl*. July 8-12: *You Know I Can't Hear You When the Water's Running*. July 15-19: *Send*

Me No Flowers. July 22-26: *The Tea-house of the August Moon*. July 29-Aug. 2: *The Impossible Years*. Aug. 5-9: *Manne*. Aug. 12-23: *Oliver!* Aug. 26-30: *Funny Girl*. (Tues.-Fri. 8:30, Sat. 7, 10.)

State College—The Playhouse (814 865-9543) and The Pavilion (814 865-6309), two theatres on University Park campus of State College. The Playhouse: July 2-12: *Our Town*. July 16-26: *Tobacco Road*. Aug. 6-16: *Dark of the Moon*. Sept. 3-6: *The Drunkard*. The Pavilion: July 23-Aug. 2: *Collision Course* (11 short plays). Aug. 20-30: *You Can't Take It With You*.



Andover—Gristmill Playhouse.* Route 206, near Lake Lenape (201 786-5800). July 1-6: *You Know I Can't Hear You When the Water's Running*. July 8-13: *Luv*. July 15-27: *Good News*. July 29-Aug. 3: *A Delicate Balance*. Aug. 5-10: *The Owl and the Pussycat*. Aug. 12-24: *The Roar of the Greasepaint, the Smell of the Crowd*. Aug. 26-31: *Sminner and Smoke*. (Tues.-Thurs. 8:30, Sat. 9:00, Sun. 7:30. Fri. evenings: Rock concerts. Weds. 11 a.m. children's matinee.)

Cedar Grove—Meadowbrook Dinner Theatre. Route 23 (201 256-1455). A dinner-theatre with option of dinner-plus-show, or show only. Now through June 29: *Irma La Douce*. July 16-Aug. 23: *Las Vegas Laugh-In*, with Denise Darcel, Pinky Lee. (Dinner from 6 p.m., Wed.-Sat., show 8:40.)

East Orange—Carriage House Theatre.* Edgerton Terrace (201 266-7144). June 25-28: *Staircase*. July 3-5, 9-12: *A Delicate Balance*. July 17-19, 23-26: *Arms and the Man*. July 31-Aug. 2, Aug. 6-9: *Othello*. Aug. 14-16, 20-23: double bill: *Krapp's Last Tape* and *A Slight Ache*.

Haddonfield—Camden County Music Fair. Brace and Caldwell Roads (609 429-9000). Now through June 28: *Hello Sucker* (pre-Broadway), with Alfred Drake. Lana Cantrell. July 7-12: *This Was Burlesque*, with Ann Corio. July 14-19: *Smokey Robinson & The Miracles*, Gladys Knight & The Pips (no mat., but sp. Sat. 7, 10:30, Sun. 8:30). July 21-26: *Cactus Flower*, with

Hugh O'Brian, Sheila MacRae. July 28-Aug. 3: *The Student Prince*, with John Gary. Aug. 4-10: Jose Feliciano Show, and New Christy Minstrels (no mat., but sp. Sat. 7 & 10:30, Sun. 8:30). Aug. 11-23: *George M!* with Mickey Rooney. Aug. 25-30: *The Happy Time*, with Ray Bolger. Sept. 2-7: *The Temptations* (no mat., but sp. Sat. 7 & 10:30, Sun. 8:30). (Mon.-Fri. 8:30, Sat. 5, 9:30 for musicals, mat. Thurs. 2:00 for musicals.)

Middlesex—Foothill Playhouse.* Beechwood Avenue (201 356-0462). June 25-28, July 2-5: *Brecht on Brecht*. July 9-12, 16-19: *The Impossible Years*. July 23-25, 30, 31, Aug. 1, 2: *The Lion in Winter*. Aug. 6-9, 13-16: *Come Live With Me*. Aug. 20-23, 27-30: *You Never Can Tell*. Sept. 3-6, 10-13: *Two for the Seesaw*. (Wed.-Sat. 8:40.) **Millburn**—Paper Mill Playhouse. Brookside Drive (From N. Y., WH 4-4955, in N. J., 201 376-4343). Now through June 29: *George M!* with Danny Meehan. July 15-Aug. 3: *Red, White and Maddox*, with Jay Garner. Aug. 5-17: *The Show-Off*, with George Grizzard, Jessie Royce Landis. Aug. 19-31: *Pizazz on Ice*. Sept. 2-14: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. (Tues.-Fri. 8:30, Sat. 9, 9:30, Sun. 7:30.)

Morgan—Club Bené.* Route 35 (201 727-3000). A dinner-theatre, with option of dinner-plus-show, or show only. Now through June 29: *West Side Story*. July 1-27: *The Pajama Game*. July 29-Aug. 31: *How to Succeed in Business Without Really Trying*. (Tues.-Sat. dinner at 6:30, show 8:00, Sun. dinner at 6, show at 7:40. Dinner & show, \$7.50 to \$9.95. Show alone \$5.)

Paramus—Playhouse on the Mall, Bergen Mall Shopping Center (201 845-3040). Now through June 29: *Scuba Duba*, with Dick Shawn. July 1-13: *Love Is a Time of Day* (pre-Broadway, by John Patrick), with Michael Douglas, Sandy Duncan. July 15-27: *The Mousetrap*, with Anthony George. July 29-Aug. 10: *Spofford*, with Hans Conried. Aug. 12-24: *The Prime of Miss Jean Brodie*, with Kathryn Crosby. Aug. 26-31: *Hello and Goodbye* (pre-Broadway, by Athol Guy), with Colleen Dewhurst. Sept. 5-13: *George M!* with Hal Holden. (Tues.-Fri. 8:30, Sat. 5:30, 9:00, Sun. 7:30, mat. Thurs. 2:00.)

Trenton—Theatre-in-the-Park.* Stuyvesant and Parkside Aves. (609 393-7072). Now through June 28: *Rashomon*. July 1-12: *Barefoot in the Park*. July 15-19: *Luv*. July 22-Aug. 2: *Tea and Sympathy*. July 29-Aug. 2: *Take Her, She's Mine*. Aug. 12-23: *Enter Laughing*. Aug. 26-30: *Any Wednesday*. (Tues.-Sat. 8:45.) Aug. 10, 11, 17, 18: *Winnie the Pooh*, 7 p.m.



CONNECTICUT

Bridgeport—Polka Dot Playhouse,® on Pleasure Beach, an island in the harbor, reached by a viaduct from the mainland (203 336-1173.) June 27, 28: *Annie Get Your Gun*. July 11, 12, 18, 19, 25, 26: *Summer and Smoke*. Aug. 1, 2, 8, 9, 15, 16: *The Impossible Years*. Aug. 29, 30, Sept. 5, 6: *How to Succeed in Business Without Really Trying*. (Fri. & Sat. 8:30 only.)

East Haddam—Goodspeed Opera House (203 873-8668.) Now through July 13: *The Boy Friend*. July 15–Aug. 3: *Tom Piper* (pre-Broadway, by Edward Lasko.) Aug. 5–31: *Lock Up Your Daughters*. (Mon.–Fri. 8:30, Sat. 5 & 9 p.m., mat. Wed. 2:30.)

Hartford—Image Playhouse,® 84 Barker Street (203 246-7047.) Now through July 6: *The Eternal Husband* (new, from Dostoevsky story.) July 8–20, also Aug. 5–10: *Fortune and Men's Eyes*. July 29–Aug. 3, also Aug. 12–24: *Skyscraper* (new.)

Ivoryton—Ivoryton Playhouse (203 767-8258.) 40th season. July 8–13: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. July 15–20: *Janus*, with Myrna Loy. July 22–27: *Pal Joey*, with Arlene Francis. July 29–Aug. 3: *The Prime of Miss Jean Brodie*, with Kathryn Crosby. Aug. 5–10: To be announced. Aug. 12–17: *There's a Girl in My Soup*, with William Shatner. Aug. 19–24: *Three Men On a Horse*, with Tom Poston, Sam Levene. Aug. 26–31: *A Place for Polly* (pre-Broadway), with Joan Hackett, Darryl Hickman, Betsy von Furstenberg, Carol Bruce. (Mon.–Fri. 8:40, Sat. 6 & 9:30, Mat. Wed. 2:30.)

New Fairfield—Candlewood Theatre. Junction, Routes 37 & 39 (203 746-2451.) June 30–July 5: *The Solid Gold Cadillac*, with Molly Picon. July 7–12: Victor Borge concert. July 14–19: *You Know I Can't Hear You When the Water's Running*, with Paul Ford, Dorothy Loudon. July 21–26: *South Pacific*, with Paul Ukena, Sandra Deel. July 28–Aug. 2: *Cactus Flower*, with Barry Nelson, Constance Towers. Aug. 4–9: *Pal Joey*, with Arlene Francis. Aug. 11–16: *A Discreet Indiscretion* (pre-Broadway, billed at other summer theatres as *A Place for Polly*), with Joan Hackett,

Darryl Hickman, Betsy von Furstenberg, Carol Bruce. Aug. 18–23: *The Prime of Miss Jean Brodie*, with Tammy Grimes. Aug. 25–30: Musical to be announced. (Mon.–Fri. 8:40 Sat. 6 & 9:30, mats. Wed. 2:30.)

Sharon—Sharon Playhouse. Route 4 (203 364-5536.) June 27–July 5: *The Fantasticks*. July 8–12: *A Taste of Honey*. July 15–19: *Born Yesterday*. July 22–26: *A Delicate Balance*. July 29–Aug. 2: *You Know I Can't Hear You When the Water's Running*. Aug. 5–9: *Much Ado About Nothing*. Aug. 12–16: *The Star-Spangled Girl*. Aug. 19–23: *Major Barbara*. Aug. 26–30: *A Flea in Her Ear*. (Tues.–Sat. 8:30, Mat. Thurs. 2:30.) Art gallery on grounds.

Storrs—Nutmeg Playhouse, on campus of University of Conn. (203 429-2912.) Now through June 28: *The Odd Couple*. July 1–5: *Lovers*. July 8–12: *The Lion in Winter*. July 15–19: *A Flea in Her Ear*. July 22–26: *Loot*. July 29–Aug. 2: *Everything in the Garden*. Aug. 5–9: *The Prime of Miss Jean Brodie*.

Stratford—American Shakespeare Festival Theatre (Tel. from New York, 203 WO 6-3900, in Conn. 378-7321.) Now through Sept. 14, revolving repertory of *Hamlet*, *Henry V*, *Much Ado About Nothing*, *The Three Sisters*, with Brian Bedford as Hamlet, Len Cariou as Henry, Kate Reid as Masha, Charles Cioffi as Benedick. (Tues.–Sat. 8:30, except Hamlet at 7:30, Mats. Sat. & Sun. 2:00.)

Wallford—Oakdale Musical Theatre. Wilbur Cross Parkway. (203 265-1551.) Through June 28: *On Time* (pre-Broadway), with Alfred Drake, Lana Cantrell. July 1–5: Jose Feliciano. July 7–12: *The Temptations*. July 15–20: Tom Jones. July 21–26: *Hello, Sucker* (pre-Broadway), with Martha Raye. July 28–Aug. 2: *This Was Burlesque*, with Ann Corio. Aug. 4–9: Johnny Mathis-Peter Nero. Aug. 11–23: *Mame*, with Janis Paige. Aug. 25–31: *Liberace*. Sept. 1–6: *Barefoot in the Park*, with Virginia Graham. (Mon.–Fri. 8:30, Sat. 5 & 9:30, mat. Wed. 2:30.)

Waterford—Eugene O'Neill Memorial Theatre Foundation. Route 213. (203

443-5378.) July 16–Aug. 3: Staged readings of 16 new plays by promising young playwrights, intensively scouted each year by Broadway producers for upcoming writing talent. Open to the public.

Westport—Westport Country Playhouse, on the Post Road. 203 227-4178. 39th season. Now through June 28: *The Show-Off*, with George Grizzard, Jessie Royce Landis. June 30–July 5: *The Chic Life* (pre-Broadway, by Arthur Marx and Robert Fisher) with James Whitmore, Barbara Britton. July 7–12: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. July 14–19: *Why I Went Crazy* (pre-Broadway, by Charles Dizenzo, staged by Joshua Logan for David Merrick), with Imogene Coca. July 21–26: *Spofford*, with Hans Conried. July 28–Aug. 2: *The Prime of Miss Jean Brodie*, with Betsy Palmer. Aug. 4–9: *The Sound of Murder* (pre-Broadway, by William Fairchild), with Jeannie Carson, Biff McGuire, Hurd Hatfield. Aug. 11–16: *Janus*, with Myrna Loy. Aug. 18–23: *A Place for Polly* (pre-Broadway, by Lonnie Coleman), with Joan Hackett, Betsy von Furstenberg, Darryl Hickman, Carol Bruce. Aug. 25–31: *Butterflies Are Free* (pre-Broadway, by Leonard Gershe), with Keir Dullea, Maureen O'Sullivan. Sept. 1–6: *South Pacific*. (Mon.–Fri. 8:40, Sat. 6 & 9 p.m., mat. Wed. 2:30.) Bar and restaurant on premises, where fashion shows are given in conjunction with Wed. matinees.

RHODE ISLAND

Little Compton—Carriage House Theatre.® West Main Road Route 77 (401 635-9515.) Now through July 6: *Cactus Flower*. July 8–20: *Wait Until Dark*. July 22–Aug. 3: *The Rose Tattoo*. Aug. 5–17: *A Thousand Clowns*. Aug. 19–31: *Oh Dad, Poor Dad*.

Matunuck—Theatre-by-the-Sea. Route 1, Matunuck Beach Road (401 789-0221.) June 26–29: *The Star-Spangled Girl*. June 30–July 6: *You Know I Can't Hear You When the Water's Running*. July 8–13: *Cactus Flower*. July 15–20: *The Killing of Sister George*. July 22–27: *Black Comedy*. July 29–Aug. 3: *The Lion in Winter*. Aug. 5–10: *The Prime of Miss Jean Brodie*. Aug. 12–17: *Don't Drink the Water*. Aug. 19–24: *Ten Nights in a Bar Room*. Aug. 26–31: *The Fantasticks*. Sept. 2–7: *The Subject Was Roses*. (Tues.–Fri. 8:30, Sat. 6 & 9, Sun. 7:30, mats. Wed. 2:30.) Has informal dining facilities and pre-matinee fashion luncheons. (Children's perf. Sat. 11 beg. July 12.)

Warwick—Warwick Musical Theatre. Junctions 2 & 3 (401 821-7300.) June 30–July 5: Rowan & Martin. July 7–13: Jerry Vale/Norm Crosby. July 14–19: *Hello, Sucker* (pre-Broadway), with

Martha Raye. July 21-26: *This Was Burlesque*, with Ann Corio. July 28-Aug. 3: To Be announced. Aug. 4-10: Jack Benny/Shani Wallis. Aug. 11-17: Wayne Newton. Aug. 18-24: To be announced. Aug. 25-30: *George M!*, with Mickey Rooney. Sept. 1-7: *Liberace*.

MASSACHUSETTS

Amherst—Univ. of Mass. Summer Rep. Co. (413 545-2579.) July 4-Aug. 10: A three-bill repertory consisting of *The Homecoming*, *The Typists* and *The Tiger*, *Spoon River Anthology*. (Wed.-Sat. 8:30.)

Beverly—North Shore Music Theatre. Dunham Road, off Route 128 (617 922-8500). Now through June 28: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. June 30-July 5: *The Student Prince*, with Harry Danner, Linda Bennett. July 7-12: *Cactus Flower*, with Barry Nelson. July 14-19, July 28-Aug. 2: *Mame*, with Elaine Stritch. July 21-26: *Luv*, with Jo Anne Worley. Aug. 4-9: *Milk and Honey*, with Molly Picon. Aug. 11-16: *The Boy Friend*, with Carmel Quinn. Aug. 18-23: *I Do! I Do!*, with Jess Caine. Aug. 25-30: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. (Mon.-Sat. 8:30, mat. Wed. & Sat. 2:30.) July 10-21: A different play for children each Thurs., 10 a.m. & 3 p.m., July 31, 10 a.m. only. Art classes, creative dramatics classes. Cooking classes, Aug. 5, 12, 19, 10:30 a.m. Antique show and flea market, Saturdays 9 a.m.-5 p.m., July 12-Aug. 23. Fashion matinee luncheon Wednesdays 12 noon at adjacent Terrace Restaurant.

Cambridge—Loeb Drama Center, Harvard University.* 64 Brattle Street (617 864-2630.) July 7-23: Repertory consisting of *Death of a Salesman*, *A Month in the Country* and *The Hostage*. (Mon.-Sat. 8:30.)

Chatham—Monomoy Theatre.* Route 28 (617 945-1589.) June 30-July 6: *You Can't Take It With You*. July 8-13: *He Who Gets Slapped*. July 15-20: *The Queen and the Rebels*. July 22-27: *The Fantasticks*. July 29-Aug. 3: *The Lion in Winter*. Aug. 5-10: *The Cave Dwellers*. Aug. 12-17: *Luv*. Aug. 19-24: *Twelfth Night*. (Wed.-Sat. 8:30.)

Cohasset—South Shore Music Circus. Sohler Street off Route 3A (617 383-1400). Now through June 28: *Oliver!*, with Ray Walston. June 30-July 6: *Cactus Flower*, with Barry Nelson, Constance Towers. July 8-13, Aug. 5-10: *Mame*, with Elaine Stritch. July 15-20: *The Student Prince*, with Harry Danner, Linda Bennett. July 22-27: *Milk and Honey*, with Molly Picon. July 29-Aug. 3: *Luv*, with Jo Anne Worley. Aug. 12-17: *How Now, Dow Jones?*, with Dean Jones. Aug. 19-24: *The Boy Friend*, with Carmel Quinn.

Aug. 26-31: *You Know I Can't Hear You When the Water's Running*, with Paul Ford, Dorothy Loudon. (Mon.-Sat. 8:30, Wed. mat. 2:30.) Cooking classes—James Beard, Aug. 5; Craig Claiborne, Pierre Franey, Aug. 12; Joyce Chen, Aug. 19, all at 10:30 a.m. Sunday concerts, July 6-Aug. 31 at 8 p.m.; July 20 at 5 p.m., July 27 at 3 p.m. Children's plays Thurs. mornings, July 10-Aug. 14, 10:30 a.m.

Dennis—Cape Playhouse. Route 6A (617 385-3911.) 43d season. June 30-July 5: *Don't Drink the Water*, with Tom Ewell. July 7-12: *There's a Girl in My Soup*, with Laurence Hugo. July 14-19: *Cactus Flower*, with Barry Nelson, Constance Towers. July 21-26: *The Prime of Miss Jean Brodie*, with Betsy Palmer. July 28-Aug. 2: *Pat Joey*, with Arlene Francis. Aug. 4-9: *You Know I Can't Hear You When the Water's Running*, with Eddie Bracken. Aug. 11-16: *The Sound of Murder* (pre-Broadway), with Jeannie Carson, Hurd Hatfield, Biff McGuire. Aug. 18-23: *South Pacific*. Aug. 25-30: *The Chic Life* (pre-Broadway), by Arthur Marx & Bob Fisher), with James Whitmore, Barbara Britton. (Mon.-Sat. 8:30, mat. Wed. & Thurs. 2:30.)

Falmouth—Falmouth Playhouse. (617 563-5922.) June 30-July 5: *I Do! I Do!*, with Inga Swenson. July 7-12: *Janis*, with Myrna Loy. July 14-19: *The Show-Off*, with George Grizzard, Jessie Royce Landis. July 21-26: *Why I Went Crazy* (pre-Broadway), by Charles Dizenzo, staged by Joshua Logan for David Merrick), with Imogene Coca. July 28-Aug. 2: *How Now, Dow Jones?* Aug. 4-9: *Cactus Flower*, with Barry Nelson, Constance Towers. Aug. 11-16: *Butterflies Are Free* (pre-Broadway), by Leonard Gershe), with Maureen O'Sullivan, Keir Dullea. Aug. 18-23: *Don't Drink the Water*, with Tom Ewell, Dody Goodman. Aug. 25-30: *The Prime of Miss Jean Brodie*, with Kim Hunter. (Mon.-Sat. 8:30, mats. Wed. & Fri. 2:30.) Theatre includes restaurant, bar, two gift shops, art and antique galleries, lounge for after-show entertainment.

Falmouth—Highfield Theatre.* (617 548-0668.) July 1-6: *Trial By Jury*, *The Pirates of Penzance*. July 8-13: *Brigadoon*. July 15-20: *Iolanthe*. July 22-27: *The Beggars' Opera*. July 29-Aug. 3: *The Mikado*. Aug. 5-17: *Die Fledermaus*. Aug. 19-24: *Princess Ida*. Aug. 26-31: *The Fantasticks*. (Tues.-Sat. 8:30, mat. for G & S Shows.)

Harwich—Harwich Junior Theatre.* Division Street (617 432-7002.) Children's plays. July 1-13: *Snow White and the Seven Dwarfs*. July 15-27: *King Patch and Mr. Simpkins*. July 29-Aug. 3: *The Hobbitt*. Aug. 12-24: *Branded Hands*. Tues.-Thurs. 8.)

Hyannis—Cape Cod Melody Tent. (617 775-9100.) June 27-July 5, also July

21-28 and Aug. 11-16: *Mame*, with Elaine Stritch. July 7-12: *The Student Prince*, with Linda Bennett. July 14-19: *Luv*, with Jo Anne Worley. July 28-Aug. 2: *Milk and Honey*, with Molly Picon. Aug. 4-Aug. 10: *This Was Burlesque*, with Ann Corio. Aug. 18-24: *Victor Borge*. Aug. 25-30: *The Boy Friend*, with Carmel Quinn. (Mon.-Sat. 8:30, except Mon.-Sun. for *This Was Burlesque* and *Borge*. Mats. Thurs., except *This Was Burlesque* and *Borge*, plus extra Wed. mats. for *The Student Prince*, *Luv*, *Milk and Honey* and 2nd and 3rd engagements of *Mame*.) Sunday jazz concerts July 20, 27, Aug. 3, 17, 31, 8:30. Children's shows Wednesdays, 11 a.m., July 16-Aug. 27. Cooking classes Tuesdays, Aug. 5, 12, 19, 10:30 a.m.

Nantucket—Straight Wharf Theatre.* (617 228-0692.) July 4-12: *Carnival*. July 14-19, also Aug. 11-16: *A Thousand Clowns*. July 21-26, also Aug. 18-23: *The Odd Couple*. July 28-Aug. 2, also Aug. 25-30: *The Macy Story* (Nantucket historical play). Aug. 4-9, also Sept. 1-6: *Any Wednesday*. (Mon.-Sat. 8:30.)

Oak Bluffs—Vineyard Players.* School Street (617 693-2744). July 1-5: *The Lion in Winter*. July 15-19: *Riverwind*. July 22-26: *A Thousand Clowns*. July 29-Aug. 2: *A Flea in Her Ear*. Aug. 5-9: *A Delicate Balance*. Aug. 12-16: *Charley's Aunt*. Aug. 18, 19, 21, 23: *Carnival* (Tues.-Sat. 8:30.)

Orleans—Orleans Arena Theatre.* In the Town Hall (617 255-0695.) July 3-12: *Luv*. July 15-19: *Night of the Iguana*. July 21-Aug. 2: *Funny Girl*. Aug. 5-9: *The Birthday Party*. Aug. 12-23: *Vanity Fair* (new musical from Thackeray's novel). Aug. 26-30: *The Lion in Winter*. Sept. 1-6: *Wait Until Dark*. (No Sundays.)

Plymouth—Priscilla Beach Theatre. Highway 3A (617 224-2320). June 30-July 6: *The Star-Spangled Girl*. July 7-13: *You Know I Can't Hear You When the Water's Running*. July 14-20: *Monique*. July 21-27: *There's a Girl in My Soup*. July 28-Aug. 3: *Avanti!* Aug. 4-10: *Don't Drink the Water*. Aug. 11-17: *Thieves' Carnival*. Aug. 18-24: *Cactus Flower*. Aug. 25-31: *The Lion in Winter*. (Mon.-Sun.)

Provincetown—Act IV Theatre. 50 Shank Painter Road (617 487-9643.) All new plays running 9 to 10 days consecutively. Now through July 2: One-acts by Pat Cooper, Israel Horowitz, Tom MacCormack. July 4-13: *The Jones Man*, by Leonard Melfi. July 15-23: *Flowers and Trees*, by Tom Oliver. July 25-Aug. 3: *The Permanent I*, by Larry Weinberg. Aug. 5-13: *For You*, by Jennings Cobb. Aug. 15-24: Play to be announced starring Viveca Lindfors. Aug. 26-Sept. 3: *Myth or Maybe Meth*, by Tom Murrin. Sept. 5-

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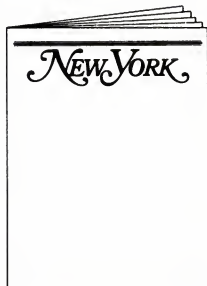
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14: *The Americans*, by Edward DeGrazia. Restaurant on premises. Serious music concerts July 14, 24, Aug. 4, 14, 25.

Stockbridge—Berkshire Theatre. Junction Routes 7 & 102 (413 298-5536.) All new plays. July 2-12: *John and Abigail*, by William Gibson, with Anne Bancroft, James Broderick; Frank Langella, director. July 16-26: *Hunger and Thirst*, by Eugene Ionesco, with James Patterson; Arthur Storch, director. July 30-Aug. 9: *Timon's Beach*, a libretto from Shakespeare, conceived and directed by Gordon Rogoff. Aug. 13-23: To be announced. (First week of each production. Wed. & Sat. 9 p.m., Thurs., Fri. 8:30, Sun. 7, mats. Sat. 5, Sun. 2; second week, Tues.-Fri. 8:30, Sat. 9; mats. Sat. 5, Thurs. 2.)

Sturbridge—Merry-Go-Round Theatre.* (617 347-9359.) Now through June 28: *On Approval*, June 30-July 5: *Fallen Angels*, July 7-12: *Don Juan in Hell*, July 14-19: *The Seven-Year Itch*, July 21-26: *The Show-Off*, July 28-Aug. 2: *The Star-Spangled Girl*, Aug. 4-9: *Catch Me If You Can*, Aug. 11-16: *Generation*, Aug. 18-23: *Black Comedy*, Aug. 25-30: *Luv*. (Mon.-Sat. 8:15.)

South Yarmouth—Yarmouth Playhouse. Old Main Street (617 398-9098.) July 1-13: *The Star-Spangled Girl*, July 15-27: *Cactus Flower*, July 29-Aug. 10: *You Know I Can't Hear You When the Water's Running*, Aug. 12-24: *Oh Dad, Poor Dad*, Aug. 26-31: *The Glass Menagerie*.

Williamstown—Williamstown Summer Theatre, in the Adams Memorial Theatre of Williams College. (413 458-8146.) July 3-5 and 7-12: *Ring Round the Moon*, with Mildred Dunnock. July 15-19: *You Know I Can't Hear You When the Water's Running*, July 22-26: *Tartuffe*, July 29-Aug. 2: *Sweet Bird of Youth*, Aug. 5-9: To be announced. Aug. 12-16: *The Cherry Orchard*, Aug. 19-23: A repeat of the most popular previous play of the season. Aug. 26-30: A musical to be announced. (Tues.-Fri. 8:40, Sat. 5 & 9, except July 7 & 8 added.)

NEW HAMPSHIRE

Hampton—Hampton Playhouse. Winacunnnet Road (603 926-3073.) Now through June 28: *You Know I Can't Hear You When the Water's Running*, June 30-July 5: *Cactus Flower*, July 7-12: *Natalie Needs a Nightie* (sometimes entitled *Right Bed, Wrong Husband*), July 14-19: To be announced. July 21-26: *A Flea in Her Ear*, July 28-Aug. 2: *Burlesque*, Aug. 4-9: To be announced. Aug. 11-16: *The Lion in Winter*, Aug. 18-23: *Fortune and Men's Eyes*, Aug. 25-30: *I Love You, Willie-Cat*. (Mon.-Sat. 8:40, mat. Wed.) For

children: Aug. 2, 16, 2 p.m.: *Winnie the Pooh*.

Laconia—Lakes Region Playhouse. (603 293-4387.) June 30-July 5: *Janus*, with Myrna Loy. July 7-12: *I Do! I Do!* July 14-19: *The Prime of Miss Jean Brodie*, with Kathryn Crosby. July 21-26: *George M!*, with Hal Holden. July 28-Aug. 2: *You Know I Can't Hear You When the Water's Running*, with Paul Ford, Dorothy Loudon. Aug. 4-9: *Mame*, Aug. 11-16: *Nobody Loves an Albatross*, with Gig Young. Aug. 18-23: *There's a Girl in My Soup*, with William Shatner, Jill Haworth. Aug. 25-30: *A Place for Polly* (pre-Broadway), with Joan Hackett, Betsy von Furstenberg, Darryl Hickman, Carol Bruce. (Mon.-Fri. 8:30, Sat. 6, 9:30; mat. Wed. 2:30.)

Lincoln—Lincoln Opera House.* (603 745-2414.) July 4-13: *Bye Bye Birdie*, July 15-20: *Our Town*, July 22-27: *Present Laughter*, July 29-Aug. 3: *A View from the Bridge*, Aug. 5-10: *The World, I Want to Get Off*, Aug. 12-17: *Arsenic and Old Lace*, Aug. 19-24: *A Thousand Clowns*, Aug. 26-30: *Cymbals II*.

New London—New London Players.* Route 11 (603 526-4631.) Now through June 29: *South Pacific*, July 1-6: *Cactus Flower*, July 8-20: *George M!* July 22-27: *The Killing of Sister George*, July 28-Aug. 10: *Oliver!* Aug. 12-17: *Sweet Charity*, Aug. 19-24: *Barefoot in the Park*, Aug. 26-31: *Little Mary Sunshine*. (Also mats., for plays Wed. 2:30, for musicals Wed. & Sat. 2:30.)

Peterborough—Peterborough Players. Stearns Farm (603 924-3601.) Now through July 6: *The Star-Spangled Girl*, July 9-20: *Death of a Salesman*, July 23-Aug. 3: *Black Comedy and The Public Eye*, Aug. 6-17: *Uncle Vanya*, Aug. 20-27: *Androcles and the Lion*. (Wed.-Sat. 8:30, Sun. 7.)

Raymond—Hutchinson Theatre.* Off Route 101, near Manchester (603 895-7280.) June 27-July 5: *Period of Adjustment*, July 9-19: *A Shot in the Dark*, July 23-Aug. 2: *The Hostage*, Aug. 6-16: *Stop the World, I Want to Get Off*, Aug. 20-30: *Rattle of a Simple Man*. (Tues.-Sat.) Presents children's plays also. Art gallery. **Rochester**—Rochester Music Theatre.* Municipal Building (603 332-2919.) July 2-5: *Cinderella* (Rodgers & Hammerstein), July 9-12: *George M!*, July 16-19: *Rose Marie*, July 23-26: *Li'l Abner*, July 30-Aug. 2: *Mame*, Aug. 6-9: *The New Moon*, Aug. 13-16: *Brigadoon*, Aug. 20-23: *The Student Prince*, Aug. 27-30: *The Fantasticks*. (Wed.-Sat.)

VERMONT

Burlington—Champlain Shakespeare Festival, Univ. of Vermont Arena The-

atre (802 854-4511 ext. 711.) July 22-Aug. 30: Repertory consisting of *The Winter's Tale*, *Othello*, *Richard III*. (Mon.-Sat. 8:30, Sat. mat. 1:30.)

Dorset—Dorset Playhouse.* Six miles from Manchester on Route 30 (802 867-5777.) June 25-20: *Night of January 16th*, July 2-6: *The Impossible Years*, July 9-13: *Don Juan in Hell*, July 16-20: *The World of Sholom Aleichem*, July 23-27: *The Play's the Thing*, July 30-Aug. 3: *The Philadelphia Story*, Aug. 6-10: *Light Up the Sky*, Aug. 13-17: *Inherit the Wind*, Aug. 20-24: *Luv*. (Wed.-Sun. 8:40.) Has art gallery in lobby.

Jeffersonville—The Town Meeting Playhouse. Main Street off Route 15 (802 644-2206.) June 27-29: *Charley's Aunt*, July 4-6: *The Late Christopher Bean*, July 11-13: Three one-acts—*Wilderness Infancy*, *Riders to the Sea*, *The Boor*, July 18-20: *Granercy Ghost*, July 25-27: *Caught in the Villain's Web*, Aug. 1-3: *Past Imperfect*, Aug. 8-10: *My Three Angels*, Aug. 15-17: *The Importance of Being Earnest*, Aug. 22-24: *The Curious Savage*, Aug. 29-31: *The Lawyer*. (Fri.-Sun. 8:30.)

Stowe—Stowe Playhouse. Mt. Mansfield Road (802 253-4361.) Now through Aug. 31, a five-play repertory consisting of *The Skin of Our Teeth*, *Summer and Smoke*, *Black Comedy*, *Winnie the Pooh* and *The Apple Tree*. (Tues.-Sun. 8:30, mat. Wed. & Sat. 2:30.) Has informal dining facilities and gift shop. **Warren**—Valley Playhouse.* Sugarbush Ski Area. (802 496-2206.) June 30-July 6, 15-20: *Exit the Body*, Aug. 5-10: *The Variety Show*, Aug. 26-31: *Our Town*. (Fri.-Sun. evenings.)

Weston—Weston Playhouse.* Opposite Village Green, Route 100 (802 824-5288.) June 26-29: *Black Comedy*, July 2-6: *Cactus Flower*, July 10-13: *Oklahoma!* July 17-20: *Luv*, July 24-Aug. 3: *Mame*, Aug. 7-10: *The Madwoman of Chailott*, Aug. 14-17: *Don't Drink the Water*, Aug. 21-24: *The Prime of Miss Jean Brodie*, Aug. 28-31: *A Thruer Carnival*. (Thurs.-Sun. evenings, mat. Sat.)

Winooski Park—St. Michael's Playhouse.* St. Michael's Playhouse campus of St. Michael's College (802 864-7451.) June 26-29: *Little Mary Sunshine*, June 30-July 13: *Wait Until Dark*, July 15-27: *Black Comedy*, July 29-Aug. 10: *Luv*, Aug. 12-24: *Don't Drink the Water*.

Woodstock—Woodstock Summer Playhouse.* Route 40, River Street (802 457-1566.) June 30-July 6: *The Star-Spangled Girl*, July 8-20: *The Apple Tree*, July 22-27: *The Dark at the Top of the Stairs*, Aug. 5-17: *Pal Joey*, Aug. 19-24: *You Know I Can't Hear You When the Water's Running*, Aug. 26-31: *Two for the Seesaw*. (Tues.-Sat. 8:30.)

Wandering Minstrelsy

By Alan Rich

"The music that wells up spontaneously in streets and parks has more communicative power than many of our formal concerts."

Someday, when I have made all the money I want and retire like some O'Neill character into the depths of my country castle, I will probably sit down and try to list some of the great moments in my career as a listener to music. The list will include sublime nights at the opera and at concerts, but there will be other things as well.

There will be a little boy, sitting at the back of an almost-empty bus, scratching away rhythmically with a stick on a potato grater and totally lost in some tuneless Spanish song. There will be a lone flute player across the lake from Bethesda Fountain in Central Park one sticky August twilight last year, playing God-knows-what as the water's rippleless surface mirrored a passing swan. There will be a bunch of Negro kids on a corner near Times Square, playing and singing some ancient jazz number, with one of them twanging away on a piece of twine strung between a bucket and a broomstick.

This is the time of year when I should tell you all about summer music: the few formal concerts that will take place in town, and the familiar delights at Tanglewood, Saratoga and the new music festivals that have sprung up in New Jersey. But it seems to me that the kind of music that wells up spontaneously on the city's streets and in the parks these days and evenings has, in its own primitive and direct way, more communicative power, and certainly more excitement, than the majority of the masterpiece-oriented programs out of town that get advertised in stifling confusion on the Sunday music pages of the *Times*. Stay at home this summer, put on some sturdy walking shoes, and take it in.

It's fairly new, this resurgence of street music in New York City. Much of it can, I suppose, be traced to the presence in town of great numbers of restless kids, some of them possibly high on one thing or another, for whom music is a motive power much more than it was when I was their age. We had Tchaikovsky and Glenn Miller, frozen, written-down, formalized. They have rock and folk music, both of them



extremely free and also extremely portable. They also have another extremely portable kind of music as part of their scene: the kind of baroque chamber music that needs only a guitar and a wooden flute or recorder. (They are, by the way, very tuned in to the flute, thanks in large measure to the musical tastes of one of their elected gurus, Bill Watson of WNCN.)

On a recent Saturday evening I made a quick tour of New York's musical back yard, and found it quite amazing. At one side of Bethesda Fountain there was a group of maybe 30 young people, mostly Negro, doing some really snazzy proto-rock stuff, actually rhythm-and-blues, very tense but still loose enough so that when anyone took a solo the others listened. The words, which I gather were improvised, were socially conscious, sometimes angry, occasionally obscene. That didn't matter. What mattered more was how, in a group that seemed to have come together by the mere accident of proximity, a real ensemble sense developed; one singer moved toward a cadence, and others came in with some really spectacular, rich harmony. On the grass on the other side there were four or five kids with guitars, again seemingly unacquainted beforehand but marvelously in tune in what sounded like some old Pete Seeger folk tunes.

Over at the bandstand quite a raucous group was holding forth, 40 or 50 kids, black and white, tremendously worked up by the rhythms of what sounded to me like Israeli folk dances.

A few kids had instruments, but most of them were either singing, dancing or banking rhythmically on any available solid surface with what looked like chair-rungs or miscellaneous sticks. I watched for about an hour. People drifted by, were drawn to the stage and welcomed by the group, took part for a while and then drifted off. The ensemble sense was awesome. Everyone seemed to sense what someone else was doing, or was about to do.

I am informed by the Licensing Bureau that the unauthorized playing of instruments on the streets or in the parks is illegal, according to the provisions of what is delightfully known on the books as the Minstrelsy Ordinance. In years past the police have been enforcing this ordinance, sometimes rather emphatically (as in 1961, when some attempt was made to curb the Sunday folk singing in Washington Square and later, when the man who has been playing Italian folk songs in the Square for years was given a bad time. He's still there, by the way, and still plays the wrong chords most of the time—for which there is no law). Evidently, the so-called new spirit in the parks is such that the cops stand by for the most part and interfere only when things get out of hand, which is as it should be. There were some motorcycle cops at the bandstand making a nuisance of themselves by zooming past at full throttle, but they were totally and deferentially ignored by the performers, which is a wonderful way to drive a policeman crazy.

Turned on, dropped out, tuned in . . . these youngsters may have their problems, but the ability to communicate immediately and even poignantly is not one of them. I think they make a definite contribution to the city's culture, which is a thing that exists in far more places than concert halls and museums. There was an article in the *Times* recently about the euphoria this whole student-activist scene tends to produce in its participants. If one of the end results of this feeling is, as it currently seems to be, an urge to express thoughts through the making of music, it cannot be all bad.

Arriving at the Naked Truth

By Peter Hellman

Or: How a psychologist-turned-director trained a company of fairly modest actors and actresses to relate to each other in the raw.

Margo Sappington is a sweet and shy-looking girl offstage—a bit on the straight-laced side perhaps, with her wire-rimmed bifocals set trimly on her nose, her makeupless face lightly freckled, her hairdo nothing special. She is so quiet that you can barely catch her soft Texas accent. She looks and acts, in fact, like the kind of girl who spends most evenings with her crochet needles—perhaps a teacher of Latin I & II at a flatlands high school; a forthright parser of verbs in her classroom, but out of her element anywhere else.

So why is it that the lady in the tenth row of the Eden Theatre, who paid \$15 for her ticket to *Oh! Calcutta!*, is now staring at this same Margo Sappington in a little skit about "swinging couples"?

"Oh, God, this is disgusting. . . ." the lady whispers. ". . . Oh my God, how can she. . . Oh, no. . . ." she moans, sitting on the edge of her seat and stretching her neck so as not to miss a smidgin of the action.

Margo Sappington, professional dancer but first-time actress, has just mouthed a few bad words, whipped off her blouse which was see-through anyway, and joined a breathless couple on the couch. The lady in the audience does have a certain point. Just how did the five men and five women in this show come to working on stage, generally without clothes, enacting the most explicit of private fantasies with such terrific aplomb?

They did not, as it happens, simply show up for first rehearsal and drop their duds. They were led through progressive stages of undress gently and gradually, by a fellow who is, in theory, just the right man for the job—Jacques Levy, a Ph.D. in psychology. Levy, 33, had a professional practice at the Menninger Clinic in Topeka before coming home to New York and slipping into the theatre scene—first as a director in workshop productions, then, most

notably, in *Scuba Duba, America, Hurrah!* and now *Oh! Calcutta!*, a composition of skits assembled by Kenneth Tynan. It is called "an entertainment with music" but is, in fact, the outer limits of sexual pioneering on the stage.

"I had this basic question of how do you start the process of getting actors comfortable with each other when they are naked," Levy says. "I thought about how to do it for a long time—long before we started auditions. And I kept thinking about how ball teams report for spring training. The players pop into the locker room and slap each other on the backside in camaraderie, and it's easy."

"So, when I had picked the cast, I had the costume designer make up a terry-cloth robe for each of them with OH! CALCUTTA! stitched on the back and their own names over the front pocket. And I had lockers put in downstairs, separate ones for boys and girls. When everybody reported for the first day of rehearsals, I hollered, 'Okay, let's suit up.' And I sent them all down to dress."

"Then there was the question of getting them at ease with each other. I did that by lining them up on stage in their robes, then having one person step out of ranks and turn toward the others. Then each of them would go up to the person and meet him in whatever way seemed most natural. Some ran their hands through the person's hair, some touched all over, some talked, some just shook hands. When everybody had met one person, he stepped back in line and the next person would come out and get met. After that, we did some improvisatory exercises in speaking and movement, and people's robes would keep falling open and things would show. They kept closing the robes for a while; then everybody just said, 'This is silly,' and they took them off."

"My first step in considering whether I would do a play in the nude was to

see how I felt about Jacques," says Raina Barrett, who participates in a spoof on laboratory-controlled sex. "And I found him to be very real, very sensitive, so I trusted him in going into this."

Alan Rachins, Raina's clinical bed-fellow, was chiefly worried about the company he would keep. "Before I would consider doing the nude thing, I wanted to know if the people I was going to work with were solid professionals. Some of the creeps waiting for interviews were unbelievable."

Even as they expose themselves to the often harshly laughing audiences that fill the Eden each night, the players also seem to draw into themselves. One actor, asked if he was nervous when the show was performed before an audience for the first time, answered, "We were only nervous for each other."

Director Levy took special pains to sensitize each person to the others. "We did 'trust' exercises, in which you place yourself emotionally and physically in the hands of another person to get rid of particular hangups. Undressed, some of the people felt comfortable as long as they were moving, but they got uptight when they had to stand still. Some of them struck poses that were a little too nonchalant. It was obvious they weren't really at ease. And some of them felt uncomfortable singing or dancing. So we did impromptu exercises each day based on picking up signals from each other. And this kept them from throwing the gauntlet down when things got tense. You may be wondering, incidentally, whether I worked with them in the nude. I did not. That would be like the team manager sweating it out in batting practice. By the same token, when people see the show and say to me they wanted to get up there on the stage and take their own clothes off, I don't encourage them. That would be like a guy jumping out of the bleachers and sliding into second base."



"Oh! Calcutta!" rehearsal: At first the cast wore robes; then said, "This is silly."

"People ask me if I use any techniques out of my clinical practice in working out the inhibitions in the cast," Levy says, with an expression that does not indicate unbounded enthusiasm for his previous profession. "I suppose there are some principles at work here—maintaining a structure no matter how the content changes, for example. That is, I imposed regulations which had the effect of making the cast think they were a special group of people. A team. I mean, hell, how can grown men in a spring training camp submit to being told they have to be in bed by eleven o'clock or else get punished. They submit to it because they have a communal feeling. They know they are a special group and are not like anybody else."

"I told the cast, for a starter, that they were not to fraternize outside the theatre; that what they were doing here was very special and it should stay that way. I think they've been pretty good about it."

(That admonition didn't always work,

however. One actress in the show says: "How can you touch and fondle a person and spend so much time in getting on an intimate basis without learning to feel close to him when you're away from the theatre? I have been seeing somebody from the cast on the outside. It would seem unnatural not to.")

The cast has been functioning as a family unit on such matters as salary with Hillard Elkins, producer of the show, since it has become plain that the view of their bodies is going to be exceedingly profitable.

Leon Russom, who, in a skit called "Rocking Chair," delivers the most scintillating monologue ever offered by a farm boy in a rocking chair, was chosen as negotiator with Elkins, even though Russom looks scrubbed and cuddly while Elkins is fierce and has eyes that can be as hard and unblinking as any you can find in the head of a stuffed wild animal.

Nancy Tribush, owing to her summa cum laude degree from Brooklyn Col-

lege and membership in Phi Beta Kappa, was elected recording secretary. For the negotiations the cast gathers in somebody's apartment and Nancy records from one extension phone what Leon bargains for on the other. They have lots to bargain over. Mr. Elkins is getting a top of \$15 a seat for his production, and scalpers are charging \$45 a pair.

But money is only one of the rewards from *Oh! Calcutta!* Bill Macy, the senior member of the cast, is a good ten years older than everybody else, and in some ways he has been most effected by the experience.

"For one thing, I've learned to feel more like a real person inside my body," he says, over an after-show dinner at Ratner's. "Margo has us doing these exercises before each performance. They make you feel the difference between one part of you and another. I used to consider myself as one over-all blob. Hey, let me show you one of the exercises we do." He opens his denim shirt and pulls it back over his shoulder blades and begins to twist his torso from side to side.

"Get the idea? You got to keep your shoulders level and your hips still and your neck still and then move all the rest. Right, Margo?" (Margo, who is sitting across the table sipping a celery tonic, nods and smiles.)

"So we do these exercises before every performance and rehearsal, fifteen minutes' worth," he says, continuing the demonstration. "Starts the motor and stretches the muscles." He is getting a good audience from a gaggle of old-time waiters who are nudging each other and rolling their eyes at the ceiling.

"Ah, it makes you feel great," Bill Macy says. "I wouldn't have predicted it, but to do this show in the nude has meant you get terribly aware not just of the others in the cast, but of everybody you know, everybody you pass in the street. You think more about them having a body and having feelings and being real people. I think for all of us this whole thing has been like a celebration of awareness."

Theatre
Oh! Bomb! Ay!
By John Simon

"What does *Oh! Calcutta!* teach? As theatre, that nudity alone is meaningless, a piece of information as otiose as they come."

Oh! Calcutta! is a meager little show that should nonetheless be seen by anyone concerned with where the theatre is going, might be going, should not be going. It is an "entertainment with music" and without clothes, "devised" by Kenneth Tynan and "conceived and directed" by Jacques Levy. If we take "devised" as a synonym for "begotten," we know forthwith who was the father and who the mother. As a glint in Father Tynan's eye, the show may have seemed bright enough; but, as so often happens, it was spoiled rotten by both parents, and particularly Mother Levy. And not only by them, who authored some of the skits, but also by the nine co-procreators, whose names, however, are not attached to particular sketches. In view of the over-all quality of the progeny, almost all feeble-minded, some stillborn, the reluctance to claim paternity is understandable enough. Especially in there are some pretty potent names involved.

Among the stillborn sketches, let me count "Suite for Five Letters," a concert reading from aberrant agony columns that ends with mass masturbation; "Four in Hand," which is all mass masturbation plus projections of the accompanying fantasy-less fantasies; "Jack and Jill," in which the sex play of two children of bygone days results in the death or catatonia of the little girl—one cannot tell, or care, which; "Who: Whom," wherein sadism is shown to thrive as happily under a democracy as under a tyranny (did anyone doubt it?); and "Will Answer All Sincere Replies," the adventures of two oafish wife-swapping couples, surpassed in oafishness only by its author. That leaves four skits with a smattering of commendability: "Dick and Jane," in which a man's fantasy life races hopelessly ahead of his girl friend's physical complaisance; "Delicious Indignities," in which a Victorian maiden's virtue is shown to survive all genuine assaults but not a failed at-



tempt that looks incriminating; "Was It Good for You Too?," about a Masters-Johnson type of sex study, which could have been very funny if (as I suspect) Levy had not camped it up; and "Rock Garden," wherein a young and an old hillbilly exchange confidences too racy for the elder.

There remains a montage of projections of erotic paintings by one Clovis Trouille, who, I sincerely hope, is a hoax—for if he exists, he will have to be uninvented. This is accompanied, like the dance numbers I am coming to, by music from The Open Window, a rock trio that includes Peter Schickele, who might never have happened if Bach, besides his P's and Q's, had also watched his D's. The music is sometimes moody and abrasive, but as often shapeless and inappropriate. The naked dance numbers include two comic group shuffles and scuffles (one punctuated with mildly amusing throwaway lines), one wistful group interweaving and twining, and one languorous *pas de deux*. They were choreographed by Margo Sappington, and are more decorous than libidinous—except for the *pas de deux*, which looked less like an orgy whose participants had accidentally swallowed saltpeper and more like *Nacktballet* (as I understand it was practiced by Mary Wigman and her disciples). This number was sexy, and, at times, enthralling. Alas, the accompanying rock ballad was bump-tious and distracting, and almost vitiated the sensuality of the dance executed

beautifully by Miss Sappington, passably by her partner, George Welbes.

On the technical side, beyond the poor direction of Jacques Levy (not even in flowers, only perhaps in butter, is there such difference between fresh and unfresh as in cleverness), there were the shrewd yet simple sets of James Tilton; the costumes of Fred Voelpel that made even second-rate nudity seem preferable; the nicely various lighting of David Segal, and all kinds of audio-visual effects, clever but mostly obtrusive. The performers are severely burdened: naked, you have to be beautiful as well as talented. Thus Miss Sappington has a lovely figure but sappy face, Raina Barrett a most suave head but much less eloquent body, Mark Dempsey superb looks but no acting ability, and so on. The new breed of gymnosophians may require not only special training but also special breeding.

What does *Oh! Calcutta!* teach? As theatre, that nudity alone is meaningless, a piece of information as otiose as they come. As sexual stimulation, that the shock value wears off in the time it takes to slip out of a bikini; that group nakedness is considerably less arousing than the nudity of one desirable person; and that the law still stands there, like an invisible traffic cop, forcing anything like genuine carnal contact into a detour around the erogenous zones. Thus the pornographic possibilities of legitimate theatre are still extremely circumscribed, except in comic, and therefore unarousing, contexts. But the possibilities of naked dance and ballet strike me as esthetically and erotically powerful, and as yet barely adumbrated.

The one thing that did worry me about *Oh! Calcutta!* was the name of Samuel Beckett among the "contributors." Whichever "contribution" may have been his, it is sad to think of the master of the almost bare stage doing so little with the fully bared body. ■

The Passionate Shopper
Watch Those Manors

By Claire Berman



More one-day excursions, this time for adults: along the Hudson with car and camera to restored and historic manor houses.

This is a fine time of year for visiting. Why not pay a call on the Vanderbilts, stop at Jay Gould's mansion or drop in and see what's on the fire at Washington Irving's place? (Cookies, most of the time.) Gracious hostesses and guides will welcome you today to these homes and to many other restored and reconstructed mansions along the Hudson, all within driving distance from the city.

It is a wise parent who knows her own child, and if your children are toddlers or just plain fidgeters, these are not trips to take with the kids. If you must constantly admonish them to "stand still" or "don't touch," leave them at Grandma's. If they are attentive listeners and want to know how our ancestors baked their bread or built their barns, they will learn much and enjoy the visit. And so will you.

Almost all of the houses are situated on acres of lush, green lawn, often with spectacular views of surrounding hills and nearby water. Now, when the trees are thick-leaved and the gardens are in bloom, it is pleasant just to stroll the grounds or rest in the sun. Except on the house tours, the visitor is free to enjoy the area at his leisure.

Here is a list of some of the finest Hudson River restorations and mansions where the welcome mat is out:

Philipsburg Manor, Van Cortlandt Manor and Sunnyside. [Follow the Henry Hudson Parkway to the Saw Mill River Parkway and onto the New York Thruway. At exit 9 (the last exit before the Tappan Zee Bridge), take route 119 into route 9 (Broadway) and go on to North Tarrytown. Philipsburg Manor is on the left, just 45 minutes and 35 cents in tolls from Manhattan.]

These three historic properties are owned and administered by Sleepy Hollow Restorations, a non-profit educational corporation made possible by the late John D. Rockefeller Jr. They span three centuries of lower Hudson River Valley history.

Philipsburg, in North Tarrytown, while the oldest of the three, is the newest restoration, opened to the public for the first time on May 22 of this year. First stop is the newly built Orientation and Reception Hall, where hostesses in period garb tell you about the life and times of the Manor House, built on the banks of the Pocantico River around 1683 by a Dutchman, Frederick Philipse (1626-1702). In the latter part of the 17th century the "Upper Mills," as the present Philipsburg Manor was then called, was only one segment of the landholdings of Frederick Philipse. His land wealth en-

compassed one third of Westchester County—90,000 acres comprising all the land along the Hudson from the Spuyten Duyvil at the northern tip of Manhattan to the Croton River between the Hudson and Bronx Rivers.

The house remained in the family until the time of Frederick Philipse 3rd. Having sided with the Tories, he was made to return to England in 1783, whereupon most of his belongings were sold and scattered about the country. Since it was impossible to trace the original furnishings, items similar to the originals were used in the reconstructed manor.

In the Orientation Hall, look for an "Account of the Estate of Mr. Adolph Philipse—Deceased 1763," which lists all of Adolph's goods, including slaves (and men unfit for work) as of 1749. The accounting proved most useful to those whose job it was to restore the manor house.

From the Reception Hall, the visitor crosses a walkway topping a 200-foot-long oak dam that fords the Pocantico River (complete with resident ducks) and finds a working gristmill. The Sleepy Hollow people even thought to bring a miller from England to live and work here.

Then on to the two-story Manor House, which stands as it did when

"In Mrs. Vanderbilt's bedroom, a reproduction of a French queen's bedroom of the Louis XV period, is a rug weighing 2,300 pounds."

Frederick's son Adolph doubled its size in 1720. Philipsburg Manor was not a house of luxury, but served as headquarters of the estate, and is outfitted in a practical manner. The Dutch and English furnishings are utilitarian first, decorative second. You won't "ooh" and "ah" here, but you will find the home interesting. In all, it is obvious that much love was lavished on the redoing of the house, from the jonquil pot that is always filled with flowers to the strawberry bowl that seems to be waiting for its owner to sit down to dine.

Also on the land is a barn built in 1750. Although not originally part of the Manor, it is an example of a typical Dutch barn of the kind that existed in the vicinity. Mr. Wolfert Lockwood, a most charming and knowledgeable retired railroadman and village historian of nearby Irvington, is on hand to explain the various tools and workings of a farm of long ago.

Admission to Philipsburg Manor and to each of the three houses of the Sleepy Hollow Restorations is \$1.50 for adults, 75 cents for youngsters 6 to 14. At this time of the year, hours are 10 a.m. to 5 p.m. daily. While the three houses are within easy driving distance of one another, don't try more than two houses in one day. One at a time is the ideal dosage.

But if you elect to take in a second house on the same day, continue from Philipsburg north on Route 9 to Croton-on-Hudson, where you will find *Van Cortlandt Manor*, the home of a family that found itself on the right side during the War for Independence and thereby increased its stature and prosperity. Because the Van Cortlandts lived in this house for more than two centuries (they're descended from Oloff Stevens Van Cortlandt, who came as a soldier to these shores from the Netherlands in 1638), it was possible to locate many of the authentic furnishings which belonged to several generations of this same family.

Today Van Cortlandt Manor and some 20 surrounding acres are restored to their Dutch-English appearance of the 1749-1814 period, when the Manor was at its height politically, economically and socially and encompassed some 86,000 acres in the Hudson River Valley. Its owner then was Pierre Van Cortlandt, the first lieutenant governor of New York State.

Two stories high, the Manor House is furnished in Queen Anne, Chippendale and Classical styles. Elegant

canopied beds abound, many covered with the original fabrics. Where necessary, the materials have been duplicated so faithfully that it is almost impossible to tell the 18th-century original from its copy. Women visitors will be interested in the kitchen with its wide brick hearth, fireplace and beehive oven. Many of the fireplace implements are family possessions—an extreme rarity in surviving Colonial American houses. Behind the kitchen, in the Milk Room, are cupboards, barrels and tubs for storing and cooling food, preparing cheese and churning butter.

Other restored areas at the Manor are the Ferry House and Ferry House Kitchen, which the family rented to a tenant ferryman. The Van Cortlandts had the right to run a ferryboat across the Croton River to accommodate land travelers on the Old Post Road, and by law anyone who ran a ferry was required to maintain a tavern where travelers could eat, sleep and stable their horses. These buildings give an idea of what a small inn was like in Colonial times. There are private sitting rooms, dormitories and a Common Room. The Tap Room, a gathering place for stage drivers and farmers, contains the well-chosen collection of antique pewter. Between the Ferry and Manor Houses runs a 750-foot, red brick "Long Walk," flanked on both sides by gardens believed first planted in 1749.

Backtracking toward the city on U.S. 9 in Tarrytown you encounter *Sunnyside* and the 19th century. Writer Washington Irving described this house, in which he lived until his death in 1859, as "a little, old-fashioned stone mansion, all made up of gable ends and as full of angles and corners as an old cocked hat." So it is, a very personal residence that reflects the taste of its owner more than it does the times in which he lived.

Charming hostesses in long, hooped costumes of the period greet tourists in each room. Their descriptive comments are filled with anecdotes of the author's life. The library is stocked with books both owned and written by the author. In the kitchen, the old stove still works and is used for demonstration purposes today. The view of the Hudson from Irving's dining room is impressive.

Should you wish to dine, picnic tables are scattered in and out of doors. A small lake, which Irving called his "Little Mediterranean," is complete with swans and ducks; it

adds to the idyllic setting. Even the service buildings are picturesque—from the root cellar to the steeped icehouse. You'll find that Sunnyside is a good place to go when you want to drive just a short distance from the city.

Just north of Sunnyside lies *Lyndhurst*, Tarrytown's 19th-century castle built in the Gothic Revival, or Hudson River Gothic, style. [From U.S. 9, approximately a quarter of a mile south of the juncture of the Tappan Zee Bridge and the New York Thruway, your destination is 635 South Broadway in Tarrytown. Lyndhurst is open daily to the public from 10 a.m. to 5 p.m. Admission is \$1.50 for adults, 75 cents for students and the military.]

The contrast between Sunnyside and Lyndhurst is great. Whereas Washington Irving's home creates the feeling of light and air, Lyndhurst impresses the visitor with its strong lines, the breadth and height of its rooms, the great variety of interior details, the stained-glass windows, parquet floors, vaulted and ribbed ceilings, the mantels and the heavily carved furniture. It is 19th Century Incredible, and it must be seen.

Alexander Jackson Davis, one of America's most influential 19th-century architects, designed the villa on the banks of the Hudson in 1838 as a summerhouse for General William Paulding, a former congressman and mayor of New York. At this time, Americans were beginning to travel, to furnish their homes with the rich wares found in Europe, to react against the simple and symmetrical architecture of their past. These changes are seen in Paulding Manor, as the home originally was called, and in the alterations to the building commissioned by George Merritt, a merchant who purchased the property in 1864. Merritt had Davis, the original architect, enlarge the house to the "castle" proportions that remain today. He also renamed the property "Lyndhurst."

The house's architectural integrity and continuity were preserved by railroad tycoon and financier Jay Gould, who became its owner in 1880. Mr. Gould changed little, adding Tiffany windows, books and art works to the mansion, which was inherited in turn by his daughters Helen Gould Shepard and Anna, Duchess of Talleyrand-Perigord. The Duchess added many French 18th-century pieces to the house and, in 1961, bequeathed Lyndhurst and the extensive landscaped grounds

(some 70 acres, plus 30 acres under the Hudson) to the National Trust for Historic Preservation. The house has been restored with an eye to presenting each of the periods of ownership so that the visitor can relive three important eras in American life. Most of the furniture remains from the Goulds, some from the Merritts, and a few of the original Davis-designed pieces are on view. The grounds are covered with centuries-old trees (including the linden trees from which the property probably derives its name); the views are breathtaking. The Trust hopes to restore the bridge and piers so that one day visitors may come to Lyndhurst by boat.

It may seem that all the historic houses worth seeing are in the Tarrytown-Croton vicinity. Not so. If you're prepared for a longer drive, spend a day at **Boscobel**, about one and a half hours from New York City. [Cross the George Washington Bridge to Palisades Parkway to Bear Mountain Bridge. Cross the bridge and turn left on Route 9D. Proceed eight miles north. Boscobel is on 9D between Garrison and Cold Spring, New York.]

One of the loveliest mansions of the late 18th-early 19th century, Boscobel overlooks the Hudson River directly across from West Point. Originally built by States Morris Dyckman in nearby Montrose, the house was inhabited by four generations of the Dyckman family. Eventually the land on which it stood was sold to make way for the Franklin Delano Roosevelt Veterans Administration Hospital; this elegant house was bought by a house-wrecker for the grand sum of \$35.

Fortunately, a group of interested citizens then bought the home, dismantled and moved it to a 38-acre site in Garrison, where it was painstakingly restored. Only a few pieces of furniture and accessories from the original house could be located, but the house has been reconstructed with tasteful furnishings dating generally from 1780 to 1820. Built in the style of Robert Adam, the mansion is admirable as an entire work, but you are certain to find some favorite room—perhaps the entrance hallway, with its imposing central staircase and handsome Waterford chandelier, or the cherry yellow sitting room, the music room containing one of the first upright pianos, rooms with Hepplewhite tables and Adam mirrors, antique toys and dolls.

Boscobel is open daily except Tuesday, 9:30–5:00, from April through October. Closing time is 4 p.m. in November, December and March. The house is closed on Thanksgiving and Christmas Days and during the months of January and February. Admission

to guided tours of the house is \$1.50 for adults, 75 cents for juniors up to age 21.

During the summer months, Boscobel presents Sound and Light productions, one-hour programs in which history is re-created out-of-doors against the setting of the mansion itself. "Sound and Light" is shown Wednesdays and Saturdays at 9 p.m. Admission to the program is \$1.50 for adults; for those under 21, 75 cents. Telephone 562-7444 for reservations, which are required. You may combine tours through the house with attendance at the presentation. See the house first (last tour is at 6 p.m.); go to one of the local restaurants for a leisurely dinner; return for the nine o'clock performance. Combination tickets are available at \$2.75 for adults; juniors, \$1.25.

Just before you reach Boscobel on 9D, you may be lured by a sign to the right reading "VISIT FAMOUS DIX CASTLE." I did, and recommend you



don't. What you will find is an incomplete shell of a home that was in the process of being built, for a Mr. and Mrs. Dick, to resemble a castle in Spain. Mrs. Dick wanted to own the finest mansion along the Hudson, the story goes, and the shell is placed with spectacular views of the river and West Point. By 1911, having already spent some three million dollars on the castle, the Dicks lost their money. The structure remained incomplete, to be further gutted by vandals. Recently a private couple bought the house and inhabit one wing, hoping to restore it all some day at a cost which they estimate will run to one million dollars. I don't know if the 50-cent admission collected from each adult tourist will get them much closer to their goal, but they are pleasant people and I wish them well. Perhaps the castle will be built someday, after all, and the fairy story will have a happy ending.

If you're really in a driving mood and traffic on the highways is light, you

can attempt a visit to Hyde Park, New York, and the **Franklin D. Roosevelt and Eleanor Roosevelt Home**, gravesite and library. [Find Route 9 and stay on it. If you take the Taconic, you may have a bit of trouble locating the turn-off to Hyde Park. Mohawk Bus Lines goes directly to the Home from the city.] Driving time is about two hours, one way, which I have found is maximum for a comfortable one-day excursion. Any greater distance, and a leisurely outing becomes an ordeal.

You come here not to view a famous architectural example but rather to see the place where Franklin D. Roosevelt was born and lived and where he and Eleanor are buried. The home itself is gracious—light and spacious—but quite simple, considering the wealth and stature of the family. The home is open daily from 9 a.m. to 5:30 p.m. Admission is 50 cents for adults, free for youngsters 16 and under.

While you are on the grounds, you will certainly want to visit the museum of the Franklin D. Roosevelt Library, filled with historic documents and Roosevelt memorabilia. The library closes at 5. Admission is 50 cents. Weekends are the busiest times, with up to 2,000 visitors on a summer Sunday. If you can manage it, you'd be wise to choose a weekday for this trip.

The ticket of admission to the Roosevelt home also includes a visit to the **Vanderbilt Mansion**, two miles away in Hyde Park. How far we have come in 200 years from starkly simple Philipsburg Manor to this National Historic Site! The 50-room Italian Renaissance marble mansion was built in 1896 by Frederick Vanderbilt, grandson of Commodore Cornelius Vanderbilt, who founded the family fortune in steamboating and railroading.

The mansion is a study in marble and gilt, and while you might prefer leather and chrome, you've certainly got to "ooh" a little as you tour this one. Several centuries of European history are represented in the decor. (Fifty rooms require a lot of furniture.) Picture a dining room 30 by 50 feet... a drawing room filled with French furniture and Florentine tapestries... Chinese vases... gold-leaf pianos... a gold-leafed room. In Mrs. Vanderbilt's bedroom, a reproduction of a French queen's bedroom of the Louis XV period, is a rug weighing 2,300 pounds.

When you've recovered from viewing the mansion, you will enjoy strolling on some of the 212 acres that make up the grounds of the estate. From the west side of the mansion there are incredible views of the Hudson and the Catskill Mountains beyond.

The Breakfast Circuit

By William Clifford

An early morning guide through doughnuts and croissants, from Nedick's to the Plaza, from Chock full o' Nuts to the Regency.

A few months ago, the Ground Floor, a sort of culinary outpost of the Museum of Modern Art in the cbs Building, offered a daringly original breakfast—a high-style menu featuring croissants and brioches, kippered herring, creamed finnan haddock, eggs with tripe, and champagne or Evian water. Also a fresh morning paper and sometimes a copy of *New York* magazine, gratis. This was all written up favorably in the *Times*. Resulting in overnight success? On the contrary. A fiasco. It seems that most of the people who came wanted bacon and eggs, not tripe. And few people came. The new non-nonsense management has gone back to opening the restaurant at noon.

Breakfast is our most conservative meal. Nearly everyone wants what he already knows, and that is limited roughly to fruit juices, toast or rolls, cereal, bacon and eggs, and coffee. You might take only black coffee if you're a model, macrobiotic cereals if you're a food nut. For the rest of us, breakfast is the same cup of instant mocha again.

Many people in New York do not eat breakfast at home. None of the 16.25 million visitors (that was the 1968 count) do, and single men and women are often in too big a hurry or don't like to cook. In case you'd like to try something other than the drug-store counter you're already used to or the coffee shop at your hotel, here are some facts and opinions for guidance.

The town's quickest and cheapest mass-marketed breakfast is probably juice, doughnuts and coffee. Nedick's gives you all three in a package for 25 cents. The juice is a miniature glass of Nedick's orange drink, a liquid I have not sent to the lab for analysis but which is certainly closer in taste to sugar water than to orange juice (which is not available here). The plain doughnut is fairly large—1¾ ounces, 180-odd calories, and 26.6 per cent

fat. It's cake-like in texture and taste, likely to be fresh and moist, solid enough for dunking. A good doughnut.

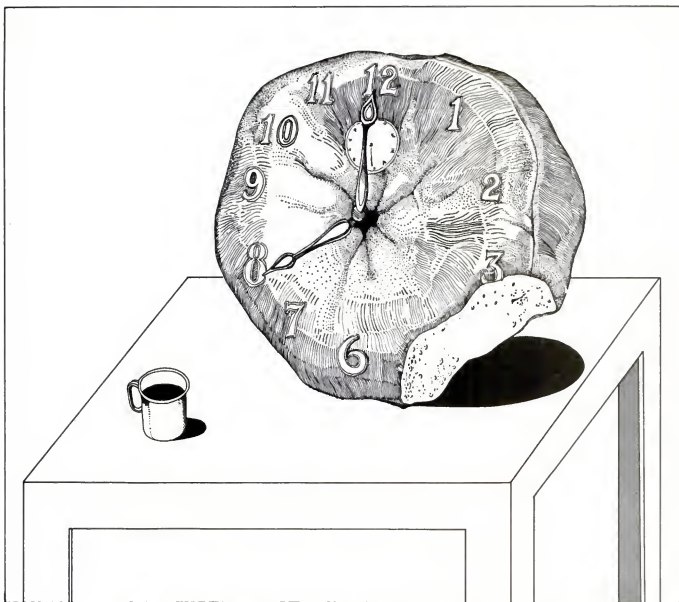
Chock full o' Nuts' prices are: 15 cents for a 5-ounce glass of fresh orange juice (that's roughly the amount you need for your daily vitamin C—a remarkably good buy), 10 cents for a doughnut, and 15 cents for coffee. The plain doughnut is made with whole-wheat flour, has a dark crusty surface, and was described to me by an admirer as being short—that is, appetizingly rich in fat, like shortbread. To me it has a taste of cold grease. Slightly smaller than Nedick's, it weighs in at just under 1½ ounces but contains about the same number of calories because of its 41.3 per cent fat.

At the Automat you pay 30 cents for a 5-ounce glass of orange juice squeezed on the premises (possibly 25 cents, when the manager feels like running a special). Where the processing takes place is significant because citrus begins to lose its vitamin C the moment the juice is exposed to air—20 per cent of it going in 24 hours under the best refrigeration, 60 per cent lost at room temperature. (Chock full o' Nuts does its squeezing in Secaucus, New Jersey.) At the height of the season certain Automats also offer freshly squeezed grapefruit juice, same size, same price. The plain doughnuts are the style of Nedick's but the size of Chock full o' Nuts'. They have 150 calories each, 23.6 per cent fat, and cost 15 cents for two. At their take-home price of 6 for 32 cents or 5½ cents each, boxed and presumably carrying their share of overhead and profit margin, they indicate the low cost of the raw materials in doughnuts, which are mainly wheat flour, water, vegetable shortening and sugar. The Automat's coffee costs 15 cents.

Possibilities of expanding the breakfast menu are different at each of these chains. All have muffins, rolls, coffee cake or Danish pastry. Nedick's fea-

tures a second special breakfast of two fried or scrambled eggs, toast and jelly for 35 cents. Chock full carries no breakfast meat or eggs, but you can switch to hot chocolate (15¢) if you get tired of coffee with Mellowcream. The Automats have a full cafeteria selection of foods, including three hot cereals throughout the year, bacon and eggs, ham, sausages, scrapple (except in the summer), pancakes, French toast and fried cornmeal mush—all told, a menu of exceptional variety and quality.

New Yorkers' demands for freshly-squeezed orange juice keep this gourmet fluid available in many more quarters than just these two chains. If you can't quite find it at any main intersection, you usually don't have to go much farther than the next one. Stands or luncheonettes at Seventh Avenue and 46th Street, Sixth Avenue and 42nd, and Fifth Avenue and 23rd are typical. Some of them don't even seem to have names. The signs say "HAM-BURGERS — FRANKFURTERS — COCA-COLA" or something like that. The one at Seventh and 46th, which may or may not be named "Elpine Drinks" (they're not giving out any information for free), serves orange juice squeezed to order 24 hours a day every day of the year, 7 ounces for 35 cents, 10 ounces for 50 cents. You can sit down on a stool in the rear, but most patrons drink alfresco, standing on the sidewalk of Times Square. The Sixth and 42nd Street shop sells 5 ounces of fresh juice for 15 cents at the height of the season. Down at 200 East 14th Street, one door east of Third Avenue, there's a stand selling 5 ounces of fresh orange or grapefruit juice for 25 cents, squeezed to order by hand, which lets through more pulp than some of the electric juicers. It's a one-man business, open six days a week, seven in summer, from about 8:30 a.m. to early or late evening, depending on the weather and traffic.



"If you're tired you close early," the proprietor explains, meaning six o'clock. His sign says only "100% GRAPEFRUIT AND ORANGE JUICE." Is that the name? What does he call his place? "Just a stand, that's all," he says.

Should you happen to find yourself in front of 11 Pell Street in Chinatown, a large cup of orange juice squeezed to order is available for 35 cents, 24 hours a day at a pass-through window of the old King Sun Luncheonette—the same as at other Chinese coffee shops. A few blocks to the east the deservedly popular Garden Dairy Cafeteria, East Broadway at Rutgers, serves breakfast from 5:30 a.m., seven days a week, including a miniature fresh orange juice for 15 cents or an 8-ounce glass squeezed to order for 35 cents. Also available are coffee or tea in a glass, breakfast sandwiches of cream cheese or farmer cheese on a small roll for 20 cents, lox, 30 cents (a remarkable buy), eggs, French toast, and kasha with milk. The coffee comes

with milk, not with easy-to-store half-priced chemical substitutes.

No great number of New Yorkers can visit East Broadway on a working morning, even though quite a few taxi drivers are headed to the Garden for their own breakfast. Fortunately, it's somewhat easier to get to a Zum Zum—the original one in the Pan Am Building as well as those on Lexington at 45th and at 58th, on 42nd near Madison, downtown on Broad Street, in Brooklyn on Court Street. They all sell a 6-ounce glass of fresh orange juice for 30 cents, 10 ounces for 50 cents, apricot jelly doughnuts, 15 cents, a slice of excellent almond Danish called Wienerbrot, 25 cents, and hot Schinkenrolls or Baconrolls with Apfel Butter, 25 cents (pardon the fractured German, Zum Zum's only violation of good taste). All branches except the original feature special breakfasts with a miniature juice or melon, pancakes and coffee, 75 cents; or two eggs, toast,

and preiselbeeren jelly in place of pancakes, 80 cents; or a daily special such as bratwurst or cervelat omelet, \$1.05; German salami and eggs, \$1.05; omelet with mushrooms, onions and frankfurters, \$1.15, or apple pancakes, 90 cents.

Zum Zum's Pan Am neighbor, the bright, modern Italian Trattoria, has gone out on a breakfast limb somewhat like the Ground Floor's, but has not fallen off. They serve regular Amurrican bacon and eggs too, of course, and the Danish pastries are very popular. But for venturesome palates there's sliced orange with vanilla sugar, 35 cents; pancakes made of pignoli-nut flour, 95 cents; Italian French toast with almonds and orange slices, \$1.10; panettone, 35 cents, and caffelatte (expresso with hot milk, my favorite of all breakfast coffees), 25 cents. Fresh orange juice is 35 cents in an Old Fashioned glass, 60 cents in a giant-stemmed wine glass. The Continental Breakfast of juice, Danish and coffee costs 75 cents.

There's excellent Danish at ZumZum, good porridge at the Edwardian Room, authentic croissants at Versailles and Sutter's.

A civilized place with reasonable prices.

At the Brasserie, a half-sister of the Trattoria that stays open 24 hours a day in the Seagram Building, the Continental runs to \$1.25, but here you're in the realm of *la bonne cuisine française*, croissant and brioche territory. The special breakfast gives you both of them with butter and jam, juice, and café au lait or à la crème. Some Brasserie prices à la carte: freshly squeezed orange juice, 50 cents; brioche or croissant, 55 cents; café au lait, 30 cents; onion soup, 75 cents (5-ounce glass of Louis Martini red wine, 65 cents additional); omelet with Gruyère, \$1.50; eggs Benedict, \$2.50; a glass of Charles Hillary champagne, \$1.35.

I can recall with pleasure the excellent buttery kipper that was served to me one morning at Longchamps 20 years ago. Today the only member of the Longchamps family open for breakfast is the Bouffierie, a somewhat raffishly attractive sawdust-on-the-floor restaurant on Third Avenue near 72nd. Here the Petit Déjeuner Complet No. 1 provides orange juice, croissant or brioche with butter and jam, and coffee for 95 cents. An omelet costs another \$1.25.

At Rumpelmayer's, 50 Central Park South, the tariff reads: regular orange juice, 70 cents—large, \$1; croissant or brioche with butter and jam, 40 cents; coffee, 45 cents, making a total of \$1.55 for a breakfast you could call American Continental, with juice. If you've read this far, you must realize that I like croissants as much as everyone else who ever lived in France. "Why can't someone make them that way here?" we all ask when we come back. Someone can, and does—Versailles, at five locations on Third, Lexington, and Madison, and on Eighth Street (a shade over one ounce, buttery tasting and flaky, 25 cents); also Sutter's, on Greenwich and Lexington Avenues (more than 2½ ounces, crisp shiny crust, softer inside, 30 cents). These you have to take home, except for Sutter's at Greenwich and 10th where there's an indoor café open seven days a week from 11 a.m. to 10:45 p.m. The Brasserie's croissants are made in the pastry kitchens of the Four Seasons—not the same as the flaky miniatures served upstairs, but buttery and *comme il faut*.

Suppose you're just off the Pan Am shuttle from Paris and stopping at one of our luxury hotels, I wondered, can you breakfast today as well as you did yesterday at the Ritz? You can, at a

price. The Regency's room service will roll in a breakfast cart bearing a fresh rose and first-class service of an American Continental breakfast for about \$4.50 including tax and tip. Here's how it adds up: freshly squeezed orange or grapefruit juice, .85 cents (the orange by machine in batches, grapefruit by hand to order); croissant or brioche, 65 cents; jam, 65 cents (English jams and marmalade); coffee, 75 cents; room service charge, 65 cents. Regency croissants are baked fresh seven days a week—at the Americana, whose kitchens do the pastries for all Loew's hotels, the Warwick, the Drake, the Summit and the Midtown, and the City Squire as well. The style changes slightly on Wednesdays and Thursdays, when the No. 1 croissant man is off and the No. 2 puts his hand to the task. Perhaps you know that you can make good brioches by following a recipe carefully but it takes technique and experience to make croissants, and no two people make them exactly alike.

It isn't necessary to take a room at the Regency in order to breakfast there. You can just walk into the elegantly tranquil dining room, picking up a complimentary *Times* at the door, and let the maître d'hôtel seat you in a setting of muted colors ranging from gold through beige and taupe to gray. Sipping water from a large wineglass, you scan the menu—virtually the same one they use for room service, but with slightly lower prices and no 65-cent service charge. There's a prix fixe at \$1.85, but it does not include croissants. If you want more than our American Continental (\$2.60), you can add scrambled eggs (\$1.25), served here completely without seasoning, thoroughly beaten, and rather firmly set. Or a good moist kipper (\$2), not too salty, served with a half-lemon. Or creamed chicken hash, \$2.60. Coffee comes with a pitcher of cream, not half-and-half and not chemicals.

Not long ago I heard that they were serving a good Continental breakfast at the Palm Court of the Plaza, and I went one sunny morning with cheer in my heart to find out. Everyone likes the Plaza, particularly the pretty pink-and-green Palm Court. If the hostess was a trifle aggressive and the light a bit crepuscular for breakfast time—well, never mind, those are minor faults. The orange juice was fresh, the coffee strong and good, the croissants (while neither crisp nor buttery) served with plenty of good sweet butter and jam. They come heaped up on a serv-

ing plate together with brioches and miniature Danish—eight pieces altogether on mine. The fixed price for this "Continental event" (that's what the menu calls it) is \$2.15.

On the way out, I happened to stop in the Edwardian Room. I've always thought of the Edwardian Room as the best place to take your visiting English friends or anyone else who wants a traditional English breakfast. An Edwardian breakfast, I should say, for I don't mean the *Old English* breakfast of meat and ale or claret (which was England's own red wine when she ruled Bordeaux five centuries ago). Not that these couldn't be ordered. On my last breakfast visit, there was a party drinking champagne, and the cellar that provides a bottle of Dom Pérignon at \$23.50 can just as easily supply La Mission-Haut-Brion '62 at \$12 or Château Margaux '60 at \$13. But I refer to the more recent English breakfast that omitted the drinking at least until after a morning gallop or a couple of strenuous hours of empire-building—breakfast of porridge, bacon and eggs with fried bread, strong tea, and toast with marmalade. In addition to bacon and eggs there might be ham, lamb chops, kidneys, several sorts of fish—foods heavy in protein, the very springboard of English success, the antithesis of the diet and the ephemeral accompaniments of those lazy, effete Continentals. How in the world can you expect to fight the good fight without breakfast?

The porridge served in the Edwardian Room is good. A sizable glass of orange juice—they call it the small one—is 95 cents. Two of their good croissants are 70 cents, as is all the coffee you want. A pot of hot chocolate, light and milky, is 85 cents. The Plaza's scrambled eggs, 3 for \$1.60, are very lightly beaten, showing flecks of white, and tasting only of egg and butter. You might also wish to try eggs shirred in brown butter, milk toast, fresh codfish in cream, kippers, or an order of lamb kidneys in Madeira sauce, \$3.10—sufficient sweet and tender kidneys to provide lunch for two, breakfast for three or four, in an abundance of properly made brown sauce finished with Madeira and flawed only in the commonest way of chefs who use too much salt. Served on toasted French bread, surely this dish has energy enough to send contemporary captains of industry out across the Avenue for some aggressive pyramiding or strenuous conglomerate building. ■

Mapping New York: Greenwich Village Restaurants

(Before theatre, after theatre, instead of theatre)



ALPHABETICAL

Restaurant	Address	Map No.	Cuisine	Approx. Dinner Price*	Tel.
Albert French	42 E 11	14	American	\$3.00	673-3890
Angelina's	41 Greenwich Av	18	Italian	4.00	243-9650
Bacchus	61 7 Av S	31	Grask	5.00	242-1281
Butcher Shop	Charles & W 4	21	Italian	3.00	242-9697
Carmine's	75 Greenwich Av	8	Italian	4.00	242-9515
Charles French	452 E 6	11	Continental	6.00	477-3300
Chez Vous	78 Carmine	38	Italian	7.00	242-2678
Coach House	110 Waverly	28	American	6.00	242-0303
Dardenelles	86 University	13	Armenian	5.00	242-8990
El Charro	4 Charles	17	Mexican	5.00	242-9547
El Cortijo	126 W Houston	39	Spanish	5.00	874-4080
El Fero	823 Greenwich St	7	Spanish	4.00	929-8210
Enrico & Paglieri	64 W 11	12	Italian	4.00	254-4658
Fallin	216 Thompson	37	Italian	3.00	475-9816
Granados	129 MacDougal	34	Spanish	5.00	673-5776
Jai Alai	82 Bank	15	Spanish	4.00	243-9448
Jumble Shop	176 MacDougal	27	Continental	5.00	777-2540
La Groceries	333 E 6 Av	33	Italian	3.00	242-3200
La Bijou	168 W 4	32	French	6.00	242-9338
Longchamps	55 S 5 Av	8	Continental	8.00	759-2800
Luchow's	110 E 14 (bet. 3 & 4 Av)	37	Continental	5.00	477-4861
Mandarin House	133 W 13	2	Chinese	4.00	929-0551
Manero's	126 W 13	4	Steak	5.00	242-4767
Mario's Original	140 W 13	3	Italian	5.00	243-9310
Minetta Tavern	113 MacDougal	36	Italian	5.00	473-9119
O. Henry's	345 E 8	29	Steak	7.00	242-2000
Pappas	254 W 14	1	American	3.00	929-9421
Penguin's	21 W 9	31	American	7.00	777-2870
Peter's Backyard	64 W 10	18	African	7.00	473-2400
Sayat Nova	91 Charles	20	Armenian	5.00	875-7364
Sea Fare	44 W 8	26	Seafood	6.00	254-5846
17 Barrow	17 Barrow	30	American	4.00	242-9726
Sevilla	62 Charles	22	Spanish	5.00	243-9513
Sixty Eight	59 S 5 Av	8	Italian	5.00	255-8744
Steak Casino	33 University	25	Steak	5.00	254-7499
Steak Joint	59 Greenwich Av	10	Steak	7.00	242-0009
University	25 W 8	23	Continental	6.00	673-0721
Via Margutta	24 Minetta La	35	Italian	5.00	234-7630
Wienerswald	8 Av & 6	24	German	5.00	633-7310
Ye Waverly Inn	16 Bank	8	American	3.00	929-4377

*Prices do not include drinks, table charges, or gratuities.

BY MAP NUMBERS

1 Pappas	14 Albert French	27 Jumble Shop
2 Mandarin House	15 Jai Alai	28 Conch House
3 Mario's Original	16 Angelina's	29 O. Henry's
4 Manero's	17 El Charro	30 17 Barrow
5 Sixty Eight	18 Peter's Backyard	31 Bacchus
6 Longchamps	19 Penguin	32 La Bijou
7 El Fero	20 Sayat Nova	33 La Groceries
8 Ye Waverly Inn	21 Butcher Shop	34 Granados
9 Carmine's	22 Sevilla	35 Via Margutta
10 Steak Joint	23 University	36 Minetta Tavern
11 Charles French	24 Wienerswald	37 Fallin
12 Enrico & Paglieri	25 Steak Casino	38 Chez Vous
13 Dardenelles	26 Sea Fare	39 El Cortijo

CAFES & DISCOTHEQUES

Bitter End	Bleecker at Thompson	7	475-7804
Cafe Au GoGo	152 Bleecker	8	777-4330
Cafe Wha	115 MacDougal	3	475-9623
Electric Circus	23 St. Mark's Pl	8	777-4466
McBortley's (man only)	15 E 7 St (E of 3 Av)	8	477-9363
San Remo	MacDougal at Bleecker	4	254-8181
Village Gate	Bleecker at Thompson	8	575-5120
Village Vanguard	7 Av S at W 11th	1	255-4037
Your Father's Mustache	7 Av S at W 10th	2	675-4630

Are you listening?
Everybody else is.

Everybody?

Well, almost.

W T F M
103.5 *mc*

New York Magazine Competition

COMPETITION NUMBER SEVENTEEN

BY MARY ANN MADDEN

**Wellborn Folk Specializing in Breeding of
London Policemen: Bobbie Gentry**

**One Who Sends Vikings by
Parcel Post: Norman Mailer**

Gambit by Mouse Evading Cat: Kitty Foyle

Above are three excerpts from our *Dictionary of Fractured Names*. Competitors are invited to submit similar brief definitions for two famous people.

Results of Competition Number Fourteen

The Competition: "Here lies Alexander Portnoy: Alone at Last." Competitors were invited to submit appositive epitaphs for two well-known people.

Report: Some competitors confused "last words" (from an earlier competition) with epitaphs. Also in ready supply: grave situations, late critics commenting on bad plots, and various prevaricators ("Here Lies Pinocchio, Baron Munchausen," etc.). Most popular candidates for immortality: Mae West ("Come Up [or Down] And See Me Sometime"), Timothy Leary ("Last Trip" and "Keep Off The Grass"), Dean Martin ("Hi! Jacet"), Messrs. Torn and Van Winkle ("R.L.P.").

First Prize of "New York" posters designed and signed by Milton Glaser to:

"Here Lies Elizabeth Taylor Hilton Wilding Todd Fisher Burton, Beloved Wife, Beloved Wife, Beloved Wife, Beloved Wife, Beloved Wife"

DANTE: "It's a Nice Place to Visit, But I Wouldn't Want to Live Here"
H. Slavitz, NYC

"The Grateful Dead Wish to Thank Everyone Who Made This Occasion Possible"
Lee Powell, Greenville, Miss.

"Here Lies Mick Jagger . . . Gathering Moss""

BETSY ROSS: "Betsy's to Heaven!"

Rees Behrendt, NYC
* Also from: Ellen Maltz, Bklyn., N.Y.

1. "MARCEL MARCEAU
2. Ajctcp Rm Rfc Jyqr
—STEPHEN SONDHEIM
Howard Gradet, Baltimore, Md.

WRONG-WAY CORRIGAN: 2001-1910
Thomas Schweitzer,
Queens Village, N.Y.

"The Management of the Polish Roman Catholic Cemetery Is Proud to Present —Princess Lee Radziwill."
"Here Lie Sleepy, Sneezzy, Doc, Dopey, Grumpy, Happy and Bashful. Don't Trip Over the Mound."
Tom Morrow, NYC

Runner-Up Prizes of One-Year Subscriptions to "New York" to:

GEROLD FRANK: "The Ghost Writer's in the Sky."
JAMES RADO and JEROME RAGNI: "From Hair to Eternity"
Alfred Uhry, NYC

"Kyle Rote—And Having Writ Moved On."
Micky & Jerry Josephs,
Forest Hills, N.Y.

"Be It Dust To Dust or Ashes to Ashes Whichever Your Choice, It's What Ogden Nash Is."
Richard Allen, NYC

"You Can Change the Name of that Show Now": JACQUES BREL
Donald Wigal, NYC

"Garson's Gone and Gabriel's Got Her."

Howard Haines, NYC

TOULOUSE LAUTREC: "Make Mine a Short Bier"

MARY ANN MADDEN: "No Contest"
Michael Deskey, NYC

And Honorable Mention To All:
FALSTAFF: "The Fat Is in the Fire"
ICARUS: "Good to the Last Drop"
Stanley Rosenbaum, Florence, Ala.

ANDY WARHOL: "Underground, Movie Director"
Alec McCowen, NYC

"I Am Not Here!"—MARY BAKER EDDY
David E. Gill, Middletown, N.J.

"Here Lies Mario Andreotti—Failure to Signal—5 Points."
Kathleen Dick, Northport, N.Y.

COUNT BASIE: "No More Times"
Sheldon Biber, Union City, N.J.

"Here Lies Heidi" (Heidi Wouldn't Lie?)
Carol Drew, Palisades Park, N.J.

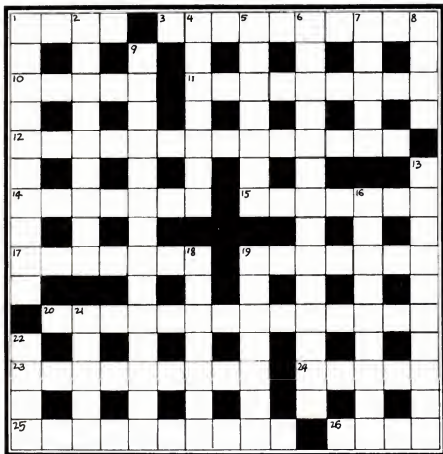
"There's No Justice in This."—ABE FORTAS
Margery Cunningham, Columbia, Miss.

"Beneath This Plot Is Jim Garrison—Behind It Is the C.I.A."
Michael Boardman, NYC

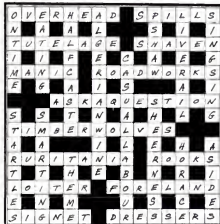
Contest Rules: Entries should be sent to Competition Editor, *New York Magazine*, 207 East 32nd Street, New York, N.Y. 10016, and must be received by July 3. Please mark the outside of the envelope with the number of the competition you are entering. Editor's decisions are final, and all entries become the property of *New York*. First-prize winner (or winners) will receive a *New York* poster, designed and signed by Milton Glaser. Runners-up will receive one-year subscriptions to *New York*. Winners' names and results will appear in the July 28 issue.

World's Most Challenging Crossword

FROM THE SUNDAY TIMES OF LONDON



Solution to Last Issue's Puzzle



Clues

ACROSS

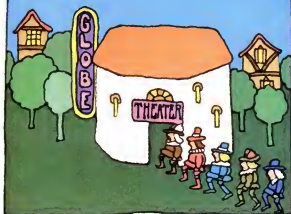
- 1 Quick plunge for the bird. (4)
- 3 Whole area of Edinburgh set down in a London road! your bones. (5)
- 11 I've gold in molten form—is that wicked? (4-5)
- 12 Empty vehicle coming to the crest gives rise to a report but causes no damage. (5, 9)
- 14 Most dull slogan is only half-written by the non-Communist nations. (7)
- 15 Scottish river softly running to the ocean and profoundly associated with it. (4-3)
- 17 Hah! Pant madly because of chemical product. (7)
- 19 Fought for a French lady in counterfeit surroundings. (7)
- 20 The directors stay where you get food as well as a bed.

- 23 Writers include Rugby by way of explaining these foreigners. (9)
- 24 "In listening mood, she seem'd to stand, The guardian — of the strand" (Sir Walter Scott). (5)
- 25 Rises to go to Leeds perhaps without a request. (10)
- 26 Certainly not new among the stage directions. (4)

DOWN

- 1 Setting right and wrong is bad before employing. (10)
- 2 Plucky chap needs a child's plaything to be in high spirits. (4-5)
- 4 To rant and rave on stage constitutes more than an exploit! (7)
- 5 Distorted description of how someone performed a dance of the recent past? (7)
- 6 A bid redesigned to suit one's book. (7, 7)
- 7 Taking it easy? There's no truth in that. (5)
- 8 Riotous celebration during which a sailor gyrates. (4)
- 9 His advice on the move is rarely appreciated by the person in charge. (4, 4, 6)
- 13 In physical terms, definitely tough at the top! (4-6)
- 16 Completely toning down the recipe for a nice sling? (9)
- 18 Display old battledress containing letters from abroad? (3-4)
- 19 Stops confusing sidestreets shortly. (7)
- 21 Non-U rogues may be monsters! (5)
- 22 Copied part of the design for a pedestrian crossing. (4)

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